THE UNIVERSITY OF CHICAGO PRESS

A Manual of Style

with Specimens of Type

FOR OVER SIXTY YEARS THE STANDARD WORKING TOOL OF PRINTERS, EDITORS, AUTHORS, ADVERTISERS, TYPOGRAPHERS, AND PROOFREADERS

Eleventh revised edition
7th printing

This, the eleventh edition, is the newest of more than forty impressions of the *Manual of Style*. First published in 1906, the *Manual* has been for many years the standard authority and invaluable reference for all persons concerned with getting words into print.

Here in one volume is a library of essential information on printing, publishing, and editing.

If you are a journalist, advertiser, printer, proofreader, editor, author, magazine or book publisher—novice or expert—the *Manual* will help you save time, money, effort, and errors by giving quick and reliable answers for the everyday problems of your profession.

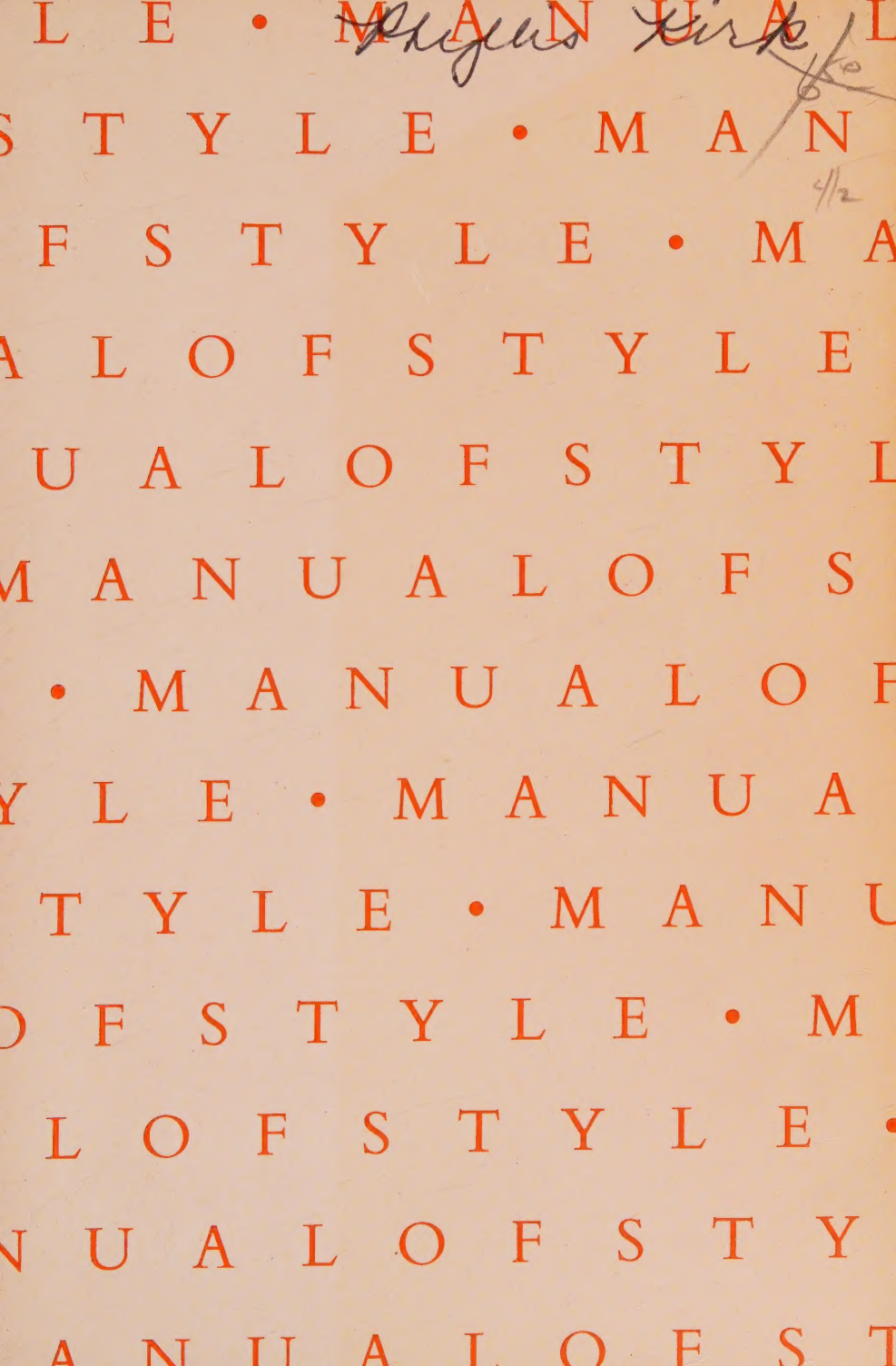
New in This Edition:

The Glossary of Technical Terms has been carefully expanded and brought up to date. Many new entries have been added.

The copyright law is now explained in much greater detail. This important new material will equip the reader with the essential information he needs to safeguard his literary property.

Display type faces, in addition to type samples previously included, are represent-

(*Continued on back flap*)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A MANUAL OF STYLE

A MANUAL OF STYLE

containing typographical and other rules for authors, printers, and publishers recommended by the University of Chicago Press, together with

SPECIMENS OF TYPE

THE UNIVERSITY OF CHICAGO PRESS · CHICAGO

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Seventh impression 1961

PREFACE

THIS volume of typographical practice, which is now in its eleventh edition, originated almost fifty years ago in a single sheet of fundamentals jotted down for his own guidance by an early proofreader at the University of Chicago Press. The first published edition of the *Manual of Style* appeared in 1906, under the authorship of the late Louis Warming, of Denver, Colorado, then assistant to the General Editor, although it had been preceded by a similar publication entitled *Style Book: Adopted and in Use for University Publications*, which was issued February 16, 1901. Changes in literary practice and new decrees of learned societies and of library associations have made constant additions and revisions inevitable.

Typography, like any art, is bound by conventions and rules. Perhaps, in the deference which must be paid to consistency and uniformity of style, it is as confined to precept as many an exact science. Since this is a manual of practice, the apparent dogmatism in many of the prescriptions will be understandable. The publisher must decide, or at least act as if a decision had been made, in cases where scholars are still debating. Few of the rules contained in this book are inviolable. They were not devised to torment or to plague the author but to aid him in obtaining for his work the virtue of consistency.

It is hoped that the pages of this new edition will bear their own testimony to the painstaking and capable efforts of

many members of the University of Chicago Press staff. A list of acknowledgments would include craftsmen from composing room, pressroom, and office. Mary D. Alexander was in general charge of the preparation of the eleventh edition and is responsible for the revision of the text. H. J. Bauman, former staff typographer, designed the typographic details of the book. Acknowledgment should also be made to contributors to previous editions: Mary McEldowney Simpson, formerly of the editorial staff of the *Library Quarterly;* Jessie D. Whittern, formerly of the Stanford University Press; David Stevens, formerly of the Rockefeller Foundation; and Albert C. McFarland, former manager of the Printing Department of the University of Chicago Press, whose influence is still apparent in the present edition.

The results of their labors are affectionately dedicated to the authors of the University and to colleagues in the various divisions of the Press. But their fondest hopes will be realized if the volume continues to serve other authors and craftsmen in the printing and publishing business who have so reassuringly acknowledged the "sweet dictates" of previous editions.

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PLANNING A BOOK

PROOFREADER'S MARKS

[See page 221]

- Delete
- Delete and close up
- Reverse
- Close up
- # Insert space
- Close up and insert space
- ¶ Paragraph
- Indent 1 em
- Move to left
- Move to right
- Lower
- Raise
- Insert marginal addition
- Space evenly
- Broken letter—used in margin
- Push down space
- Straighten line
- Align type
- Insert comma
- Insert apostrophe
- Insert quotation mark
- =/ Insert hyphen
- em/ Insert em dash
- en/ Insert en dash
- Insert semicolon
- Insert colon and en quad
- Insert period and en quad
- ?/ Insert interrogation point
- (?) Query to author—in margin
- Use ligature
- (Sp) Spell out
- tr Transpose
- wf Wrong font
- bf Set in **boldface** type
- rom Set in (roman) type
- ital Set in *italic* type
- caps Set in CAPITALS
- sc Set in SMALL CAPITALS
- lc Set in lower case
- X Lower-case letter
- stet Let it stand; restore words crossed out
- no ¶ Run in same paragraph
- ld in> Insert lead between lines
- hr # Hair space between letters

TYPOGRAPHICAL CONSIDERATIONS

A BOOK should present the thoughts of its author in a form which is easy to read, pleasing to the eye, and appropriate to its subject matter. All typographical principles and rules should be directed to these ends.

The ideal typographer is the author's servant. He is careful never to intrude upon the reader's attention. By the selection of an allusive type face he may subtly add to the atmosphere created by the author's words, but he scrupulously avoids any typographical mannerism which might draw the reader's interest from the text to the printed form itself. Excessive decoration, abnormally close spacing or abnormally wide spacing between words, with resultant rivers of white meandering down the page, and the omission of indentation in paragraphing tend to distract the attention of the reader.

One of the first concerns of the typographer in planning a book is the selection of a type face. The face selected should have the virtues of clarity, fitness to the subject, and unobtrusiveness. The proportions of the type page would be the next consideration. Although the size of the page is to a great extent governed by the purpose of the work—whether it is to be a pocket edition of a classic, a textbook, or the first edition of a biography—certain laws of harmony and certain considerations for the reader should sway the typographer in determining the length of the individual lines. The size of the type should influence the length of

the line, and this length should likewise be governed by certain recognized psychological findings regarding eye movements.

Much of the character of a type page lies in its texture—in the balance of the white and black masses. There are rules which will guide the typographer in planning these proportions; but, as in all typographical niceties, much of the final effort depends upon the designer's feeling for harmony and balance. His "eye" must direct him when measurement has done its part.

It is a generally accepted rule that the type page should occupy approximately one-half the area of the paper page and that the proportions of the two should be identical. This rule, however, applies primarily to what may be termed "library books" or "trade books." It is subject to considerable variation in textbooks, manuals, large reference books, pocket field books, and similar items, where deep margins would be inappropriate, as well as in the so-called "de luxe" editions, where larger margins are often desirable. A type page measuring 0.71 of the paper page each way covers approximately one-half its area. In measuring a type page, the type area of the page, including the running head, should be considered.

In determining the position of the type page, the two facing pages should always be considered a unit. The most pleasing marginal proportions are secured when the three vertical margins of the open book—right, left, and center—appear to be of equal width. In the case of the center, or gutter, margin allowance must be made for the space used in the binding process and for the resultant curve in the page. The amount of space consumed in binding and the degree to which the curve in the back of the book is apparent will vary in books of different thicknesses.

Another rule frequently given is that the vertical position of the type page should be such that the type is centered on a diagonal drawn across the paper page from the inner top to the outer bottom corner. But again the eye is a better guide to proportion than the rule, and the typographer's interest is in the optical center of the page (i.e., the point which appears to the eye to be the center) rather than in the true center. He establishes the theoretical position and then moves the type page slightly until he finds the position which affords the most pleasing effect.

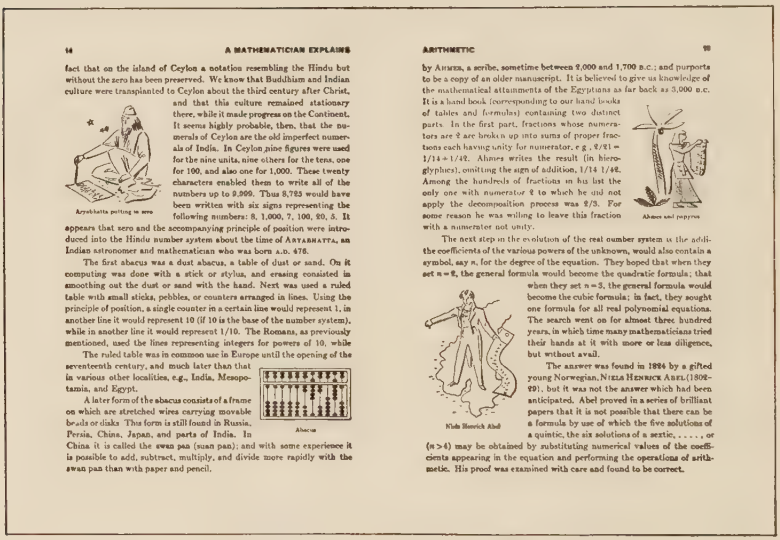
In page makeup the arrangement of type matter and illustrations should likewise be carefully planned to give balance to two facing pages considered as a whole. Where only one illustration is to appear on a page, it should be placed somewhat above the optical center. If it is narrower than the type page and has type matter down one side, the illustration should be placed next to the outer, rather than the inner, margin.

The utilitarian objective, no less than the pleasing typographical effect, of a well-balanced and properly spaced page should be kept in mind. Therefore, for the convenience of the general reader, all text figures and tabular matter should be placed as near as is practicable to the point of reference in the text matter, and preferably following it. This rule does not apply to small unnumbered open tables, closely related to a specific sentence and preceded by a colon; such tables (see § 280) can be moved only in extreme cases, because moving them would involve rewording the text.

When two or more small cuts fall on each of facing pages, they are often best arranged step-fashion on each page, from the upper left to the lower right on the verso page and from the upper right to the lower left on the recto, as shown in the illustration on the next page.

White spaces on all sides of a run-in illustration in the text should appear to be equal. The width of such spaces should be governed by the general character of the page. If the page is of solid composition, the space should not be greater than the height of one line of the text type.

If the legend consists of more than one line, it should be of the same width as the illustration, except in the case of a cut narrower than the type page, placed in the center of the full



14 A MATHEMATICIAN EXPLAINS

fact that on the island of Ceylon a notation resembling the Hindu but without the zero has been preserved. We know that Buddhism and Indian culture were transplanted to Ceylon about the third century after Christ, and that this culture remained stationary there, while it made progress on the Continent. It seems highly probable, then, that the numerals of Ceylon are the old imperfect numerals of India. In Ceylon nine figures were used for the nine units, nine others for the tens, one for 100, and also one for 1,000. These twenty characters enabled them to write all of the numbers up to 9,999. Thus 8,782 would have been written with six signs representing the following numbers: 8, 1,000, 7, 100, 80, 5. It appears that zero and the accompanying principle of position were introduced into the Hindu number system about the time of ARYABHATTA, an Indian astronomer and mathematician who was born A.D. 476.

Aryabhatta putting in zero

The first abacus was a dust abacus, a table of dust or sand. On it computing was done with a stick or stylus, and erasing consisted in smoothing out the dust or sand with the hand. Next was used a ruled table with small sticks, pebbles, or counters arranged in lines. Using the principle of position, a single counter in a certain line would represent 1, in another line it would represent 10 (if 10 is the base of the number system), while in another line it would represent 1/10. The Romans, as previously mentioned, used the lines representing integers for powers of 10, while

The ruled table was in common use in Europe until the opening of the seventeenth century, and much later than that in various other localities, e.g., India, Mesopotamia, and Egypt.

A later form of the abacus consists of a frame on which are stretched wires carrying movable beads or disks. This form is still found in Russia, Persia, China, Japan, and parts of India. In China it is called the swan pan (suan pan); and with some experience it is possible to add, subtract, multiply, and divide more rapidly with the swan pan than with paper and pencil.

Abacus

ARITHMETIC 15

by AHMES, a scribe, sometime between 2,000 and 1,700 B.C.; and purports to be a copy of an older manuscript. It is believed to give us knowledge of the mathematical attainments of the Egyptians as far back as 3,000 B.C. It is a hand book (corresponding to our hand books of tables and formulas) containing two distinct parts. In the first part, fractions whose numerators are 2 are broken up into sums of proper fractions each having unity for numerator, e.g., 2/21 = 1/14 + 1/42. Ahmes writes the result (in hieroglyphics), omitting the sign of addition, 1/14 1/42. Among the hundreds of fractions in his list he only one with numerator 2 to which he did not apply the decomposition process was 2/3. For some reason he was willing to leave this fraction with a numerator not unity.

Ahmes and papyrus

The next step in the evolution of the real number system is the addition of the coefficients of the various powers of the unknown, would also contain a symbol, say n, for the degree of the equation. They hoped that when they set $n = 2$, the general formula would become the quadratic formula; that when they set $n = 3$, the general formula would become the cubic formula; in fact, they sought one formula for all real polynomial equations. The search went on for almost three hundred years, in which time many mathematicians tried their hands at it with more or less diligence, but without avail.

Niels Henrick Abel

The answer was found in 1824 by a gifted young Norwegian, NIELS HENRICK ABEL (1802–29), but it was not the answer which had been anticipated. Abel proved in a series of brilliant papers that it is not possible that there can be a formula by use of which the five solutions of a quintic, the six solutions of a sextic, . . . , or ($n > 4$) may be obtained by substituting numerical values of the coefficients appearing in the equation and performing the operations of arithmetic. His proof was examined with care and found to be correct.

width. In this case the legend should be as wide as the type page. In adjusting the space above and below the cut, such a legend should be considered part of the illustration. If the legend consists of only one line, it should be centered on the width of the illustration. If type must be placed down one side of an illustration having an irregular outline, the type should follow the outline at an even distance to avoid leaving large white spaces.

Legends of full-page illustrations of greater width than

the text matter should be set to the full width of the illustration. In the case of illustrations extending beyond the width of the type page and not full-page illustrations, the legend should still be set the same width as the text matter. Charts and plates to be inserted should usually be numbered at the top in caps, with the legends in caps and small caps, set inverted-pyramid style. They may be placed beneath the illustrations or above, but the choice should be followed consistently throughout. Legends on illustrations that are broadside of the page should be placed at the inner margin on a verso page and at the outer margin on a recto page.

To maintain harmony throughout a book, the size and style of the type used in the body of the book and that selected for chapter titles, headings, title page, and half-title pages should blend perfectly. Corresponding headings should be treated uniformly.

Two other important factors which contribute to the appearance and legibility of the printed page are the spacing between words in a line and the use of leading to obtain sufficient white space between lines.

Even spacing between words is essential to insure ease of reading and to maintain uniformity in the type page as a whole. It is impracticable, however, to adopt a standard space for all styles of type. If the type face is thin, if the individual letters are closely spaced in the words, or if the leading between the lines is very slight, the spacing between words should be correspondingly thin. On the other hand, a combination of wide type, open-spaced letters, and heavy leading calls for wider spacing.

By "standard spacing" is meant the ideal space between words ending and beginning with letters of the ordinary rounded form. In a perfectly spaced line this standard space would be increased or diminished according to the shapes of

the letters between which it falls, the result to be attained being an appearance of uniformity throughout the line. For example, the standard for composition such as that in the text of this book would be a 3-to-em space (see p. 266), with the same spacing as between words, after colons, after exclamation and interrogation points, and after periods ending sentences unless special instructions are given.

The rules that require uniform spacing between words sometimes conflict with other rules concerning an arbitrary division of words (see "Division of Words," pp. 125–34). Words of one syllable are rated as indivisible. Fitting in words like these, or long syllables at the end of the line, often compels thin spacing; while driving them over to the next line makes for wide spacing. Either alternative is objectionable. To avoid this, the paragraph may be respaced, but this expedient is nearly always impracticable when the line is short. Even spacing often has to be sacrificed to correct divisions, but this compromise may be avoided by the proofreader's suggesting a slight change of wording to the author.

Letterspacing for the purpose of filling the lines is not permissible except in cases of very narrow column measure, such as around cuts. Letterspacing one word in a line with other words set solid is objectionable except in German text, where letterspacing is employed for emphasis instead of italics.

In monotype and linotype composition the difficulty of even spacing is made greater by the fact that the minimum width of the spreading, or justifying, space is fixed at about that of a 4-to-em space; this width may be increased but not diminished. The tendency, therefore, in composition done on these machines is toward wide spacing. A careful operator can, however, at the sacrifice of time, overcome this difficulty. The monotype operator may omit the last

letter or two of a word or syllable which he cannot get into the line and leave them to be crowded in through thin spacing by the hand compositor. The linotype operator may hand-space the line before casting by substituting a number of thin spaces for the justifying spaces. Both these methods are time-consuming and therefore expensive, as, indeed, are all the operations tending toward even spacing.

The texture and the color of the type page are quite as dependent upon correct leading as upon even spacing. Although clarity and proportion demand that the lines be leaded, the typographer is to be warned against excessive leading, which tends to produce a pale, weak-looking page.

Composition that is broken in its text by lines of poetry, extracts, tables of figures, or subheadings, or that has many short articles separated by dashes, requires that leads be adjusted at each break to secure uniformity in appearance. In solid composition a white line, or less, of the same height as a line of the text type is enough to mark the distinction; but, when the text is double-leaded and the margins are wide, the blank space should be proportionately wider. When the last line of a paragraph before a blank space consists of one or two words only, the resulting white space at the end of the paragraph should be taken into consideration in adding leads at this point.

THE PARTS AND THEIR FORMS

A BOOK ordinarily consists of three major divisions: the *front matter* or *preliminaries*, including the title and other pages for identification, explanation, and preparation; the *text*, consisting of well-defined parts (chapters, sections, or other divisions) according to the natural progression of subject matter; and the *reference matter*, composed of appendix, supplement, bibliography, glossary, vocabulary, index, or similar appended matter. The proper sequence of all the parts is shown in the accompanying outline. Indicators of pagination and page position are given wherever necessary:

Preliminaries

	PAGE
Series half-title[1]	i
Announcement or advertising card	ii
Book half-title (or bastard title)	iii
Blank	iv
Frontispiece[2]	
Title page	v
Copyright notice, publisher's agencies, and printer's imprint	vi
Dedication (if any)	vii
Blank	viii

[1] Used if the book is in a series; if not, begin with book half-title as p. i. The series announcement may also be placed at the top of the copyright page.

[2] Faces title page.

	PAGE
Foreword (if any)[3]	ix
Preface	recto
Acknowledgment[4]	recto
Table of contents	recto
Errata[5]	
List of illustrations	recto
List of tables	recto
Introduction[6]	recto
Text	
First half-title (if parts have half-titles)	recto (p. 1)
First text page[7]	recto (p. 3)[8]
Reference Matter	
Appendix[9]	recto
Notes[9]	recto
Glossary[9]	recto
Bibliography[9]	recto
Vocabulary[9]	recto
Index[9,10]	recto

The arrangement and relation of these parts, their masses and spaces, the typographical consistency of their titles, subtitles, and ornamentations—all these factors are part of the personality of a book.

[3] If both foreword and preface appear, the foreword carries the first use of folio; if there is no foreword, the preface carries it. The editor's preface, if any, precedes the author's preface.

[4] This may be combined with preface, or it may be placed at end of book before the index.

[5] Tipped in over title or printed at end of table of contents.

[6] In preliminaries or as the first text page, depending on context (see p. 14).

[7] Chapters or similar divisions after the first usually begin either on recto or verso pages but may begin, in a very formal book, on recto only.

[8] If a half-title is not used, the first text page begins on p. 1.

[9] Preceded by a half-title if such style is used for other divisions of the book.

[10] If there are both an author index and a subject index, the author index precedes the subject index.

THE PRELIMINARIES

The half-titles, title page, and dedication page are all display matter and should be consistent in their typographical treatment. No periods should be used at the ends of lines on these pages, and other punctuation should be reduced to the minimum. Except for display matter, the preliminaries should be paged with lower-case Roman numerals. Although the numerals may not be printed ("blind" folios) on any display pages, such pages are counted as if the numerals were expressed.

The half-title consists of the title only (often in shortened form) on a separate leaf preceding the title page.

The title page follows on the next recto page after the half-title. The title of the book, the name of the author, and the name of the publishing house should appear on the title page. The publisher's mark is usually added as an embellishment. Any further information on this page complicates the problem of the designer. The year of publication may appear in connection with the publisher's name.

The copyright notice should be printed on the back of the title page. It must give the year of publication and the name of the holder of the copyright. It should also include the dates of subsequent impressions and new editions. The name of the printer may be placed on this page.

When there is a dedication, it should appear on the recto page following the copyright notice. The page following the dedication should be blank.

The preface (or foreword) may contain the author's formal statement of the purpose of the book, his instructions as to its use, and sometimes his acknowledgments if they are not long enough to warrant a separate listing. It should be set in the type of the text. In early books the preface was printed

in italics, and such a style is still occasionally used. A book of several editions often has a preface for each edition, numbered, signed, and dated.

The table of contents should begin on the next recto page after the preface (or foreword) and is usually set in a size of type smaller than the text; for instance, if the book is set in 11 point, the table of contents may be set in 9 point (see Table of Contents of this book, p. vii). It should be a complete list of the parts of the book with page numbers, omitting the pages up to and including the table of contents. It should present the chapter headings; and, if subheadings are given, their relation to the main headings should be shown by the use of indention, grouping, or a smaller type size. Subheadings should be set to hang indented under each chapter heading; if page references are unnecessary for the subheadings, these may be run in with semicolons or dashes between them. It is also permissible to give page numbers when the subheadings are run in. Runovers in the table of contents should have hanging indention.

The list of illustrations should match the table of contents in general style. The titles used in the list need not read exactly like the legends under the illustrations; if the legend is long, a shortened form that is not misleading may be used. If the illustrations are all text figures, the figure numbers may be aligned at the left with the word "FIGURE" in small type as a heading to the column.

If there are both text figures and plates, they should be numbered separately—the figures with Arabic numerals and the plates with Roman capital numerals—and should be arranged in separate lists. The problem of the page number for plates may be solved by using "FACING PAGE" as a heading above the page numbers or the word "*facing*" to the left of the appropriate page number. If part of the illustrations

are to appear in the text and part are to be inserted, the second method will cover both kinds of reference.

When the introduction is an integral part of the text, or when the information it contains is needed to present in sequence the meaning of the following chapters, it must begin with page 1 (if there is no part half-title) after the table of contents. If the introduction gives merely historical and biographical matter for the purpose of explaining the position taken by the author toward other writers and toward his subject, it may be numbered in the preliminaries after the table of contents (or even before the table of contents if there is no preface). In that case the first page of chapter i should be numbered page 1.

THE TEXT

Although form is determined in every case by the nature of the manuscript, certain basic principles should be reflected in the text page of every book. Type size has direct relation to the length of the manuscript, to the kind of material, and to the market to be reached in sales. There may be need to spread a brief manuscript over enough pages to give bulk; or a manuscript may require compact type treatment in order to meet manufacturing and sales conditions.

A half-title may be used before each part of the text when it is broken into parts, and sometimes even before each chapter.

For running heads of a book, the commonest usage prescribes the book title on the verso page, with the folio in Arabic numerals on the same line at the outer margin. The recto page then carries the title of the chapter or of the subject discussed in the page. There are, however, many variations from this form of running head.

On the first page of each chapter the running head is omitted and the type page usually shortened and dropped.

The folio is centered at the bottom of the page, sometimes in brackets. The sink (or amount of space by which the page is shortened) should be the same on the first page of each chapter throughout the book.

The running head should not appear above full-page text illustrations or upright tables when the latter are set wider than the text matter. But, when such illustrations and tables follow successively for two or more pages, drop folios should be expressed and should register on facing pages. When but two such successive pages appear and back up each other, however, drop folios should be omitted.

If a synopsis or outline precedes each chapter, it may appear at the heading of the chapter or be treated as a half-title on a separate leaf; or, if chapter half-titles are used, it may be set facing the first page of the chapter on the back of the chapter half-title. It should be in a smaller size of type than the text.

The chapter heading may be set in the same size as the chapter number. Subheadings are usually set in consistently diminishing sizes. For example, in a book set in 12-point type, without special display heads, all the titles of the divisions beginning new pages should be in 12-point caps. If the steps of subdivision are many, the one of first importance after the chapter heading should be set in 10-point caps. Under that the one of the next value should be 12-point small caps, and under that 10-point small-cap center heads, 12-point italic sideheads, etc. Textbooks frequently require boldface headings for ease of reference.

Titles or subtitles of two or three lines should be centered in inverted-pyramid form. When consisting of more than three lines, they should be arranged in a "flush-and-hang" paragraph. In dividing into lines, the division of any word, term, or group which would result in ambiguity should be

avoided. This should, however, be secondary in importance to the typographical appearance.

In books using special display chapter headings, rules or any other ornamental bands should be omitted on the preface, table of contents, and other matter preliminary to the first chapter or half-title. This applies also to any matter following the regular chapters, such as the bibliography, glossary, appendix, and index. All headings, however, should match as to type size.

Poetry, quotations from other published works, letters, manuscripts, facsimiles, and similar material not part of the text should be set in a type one size, or preferably two sizes, smaller than the text. Poetry is centered on the type page, but prose quotations are set the same width as the text. Footnotes are usually set several sizes smaller than the text. They should be set with plain paragraph indention, with the superior reference number separated from the first letter by a thin space (see §§ 248 ff.).

The makeup often requires careful study to place the reference and the first two lines of a footnote on the same page. Wherever it is impossible to do this, the editor or the author should be asked by the proofreader to change the wording or to move the reference. If the footnote is so long that it will not all go on the same page with the reference and the author cannot make an adjustment, the continuation may be carried over to the foot of the following page and be placed preceding the footnotes belonging to that page. A short rule (3- or 4-pica dash) should be inserted at the left edge of the page between such a continuation and the text of the page. When a footnote must be broken in this manner, care should be taken to make the break come within a sentence in order to suggest to a reader that the note runs on to the following page. (For rules of composition see §§ 248–61.)

If there are many short footnotes (such as simple references to parts of a single work), they may be set double column. This style may be followed if there is a combination of short and long footnotes, especially if the short footnotes predominate. A few short references may be spaced about 2 picas apart to form a single line across the page.

The practice of using a single footnote for more than one textual reference should be avoided unless it is the only footnote on the page in question.

Cut-in heads and boxed heads should be of the same width throughout a book. They should cut in two lines below the beginning of a paragraph and should have at least two lines of the paragraph below the head. Such heads are likely to cause great difficulty in paging and may require frequent rewriting by the author.

Marginal notes should be separated from the text page by at least a nonpareil if the page is small and compact; by a pica if the type is large and the composition open. The first line of the note should align with a line of the text.

A page should not begin with a short line ("widow") if it is possible to avoid it, and it should never begin with such a line continued from the previous page.

More than two consecutive hyphens at the ends of lines, or more than two occurrences of the same word at the beginning or end of consecutive lines, should be avoided. This rule should not be rigidly applied if it requires the sacrifice of good spacing or if the expense involved in changing is excessive.

The page layout should determine the typographical requirements for legends and captions and should indicate whether illustrations should be identified by legends below them or by captions above. (For rules of composition see §§ 267–73.)

"Plain paragraphs" are always used in ordinary reading

matter. Where it is desirable to bring into prominence the opening word or words, or the number of each paragraph, hanging indention should be used.

In all composition, 11-point paragraph indentions are used irrespective of the size of type or measure. This is now the standard; but in rare instances it may be deviated from, where for some specific reason a deeper indention is desired. Hanging indentions should also be 11 points, to align with paragraph indentions, except in syllabus and tabular material.

A properly spaced initial letter should align at the top with the first line of the paragraph and at its base with the nondescending letters of the last line cut in beside it. This may be accomplished by setting the first word following the initial in either caps or small caps. The space below the initial governs that at the right, which should be equal to it; but the first line of type should be close to the face of the initial, unless the initial is a complete word. The use of a raised initial letter calls for special treatment and may be used with considerable variation.

In poetry center the longest line and let the indention be governed by that, unless the longest line is of disproportionate length, in which case an average of the long lines should be struck. This procedure should give the whole poem a centered appearance. Where quotations from different poems of the same meter following each other in close succession vary but slightly in length of lines, it is best to indent all alike. Indent individual lines according to rhymes and length of lines. In blank verse, where the lines are of approximately the same length, they should be aligned. If consecutive lines rhyme, they should likewise be aligned. If the rhymes alternate, or follow at certain intervals, indent the rhyming lines alike; that is, if lines 1 and 3, and 2 and 4, rhyme, set the

former pair flush in the measure previously determined by the longest line and indent the latter (usually 11 points); follow this scheme in any similar arrangement. Indent a very short line more.

And blessed are the horny hands of toil!
The busy world shoves angrily aside
The man who stands with arms akimbo set,
Until occasion tells him what to do.

I laugh at the lore and the pride of man,
At the sophist schools and the learned clan;
For what are they all, in their high conceit,
When man in the bush with God may meet?

So nigh is grandeur to our dust,
  So near is God to man,
When Duty whispers low, "Thou must,"
  The youth replies, "I can."

    Not lightly fall
    Beyond recall
The written scrolls a breath can float;
    The crowning fact,
    The kingliest act
Of Freedom is the freeman's vote!

For rules of composition for tables, formulas, indexes, and other broken elements in the page see sections 280–300, 301–8, and 309–19.

REFERENCE MATTER

The reference matter of a book is as much an integral part of the volume as any other. It is, however, usually of secondary importance and therefore should be set in smaller type. Care should be taken in the typographic treatment so that it may not seem to be subordinate to the last chapter instead of being a reference device for the whole book.

If the reference matter consists of an appendix or a bibliography only, it may be treated as the equivalent of a new chapter, beginning a new page either verso or recto, but preferably on a recto page. If the section consists of notes to the text, it is preferable to begin on a recto page. A glossary, a vocabulary, or an index should also begin on a recto page and may be preceded by a half-title even if no other half-titles are used except the book half-title.

The general appearance of an appendix, a bibliography, or notes is similar to that of the pages of text; but a glossary, a vocabulary, or an index consists of short lines, with their entries usually set in two or more columns. (For rules of composition and examples see §§ 309–19.)

Reference matter added after each chapter, such as a bibliography, references for further reading, or questions, should not be separated from the chapter to which it belongs. Such matter should be set a size or two smaller than the text, with a heading in caps of the same size, and should follow without break the main material of the chapter. However, it is not desirable to have reference matter placed at the end of each chapter except in a book intended specifically for textbook use. For general use the complete alphabetical bibliography at the end of the book is much more convenient for reference.

RULES FOR PREPARATION OF COPY

CAPITALIZATION

1. Capitalize proper nouns and proper adjectives in English and Latin and all nouns and proper adjectives in Dutch (see § 39):

Dorothy	Asian	ad kalendas Graecas
George	Elizabethan	bellum Gallicum
North America	French	Nederlandsche Taal

2. Capitalize proper nouns but not adjectives derived from them in Danish, French, Italian, Norwegian, Portuguese, Spanish, and Swedish (see § 39):

Amérique	civilização brasileira	líricos castellanos
Italia	littérature française	svenska historien
España	popolari italiani	norsk grammatik

3. Capitalize all nouns (both common and proper) and words used as nouns in German, but not the adjectives, except those derived from the names of persons (see § 39):

das Neue
die französische Frage (*but:* die Homerische Frage)
Historische und politische Zeitschrift für das katholische Deutschland

4. Do not capitalize words derived from proper nouns that have developed a specialized meaning:

anglicize	macadamize	philistine
bohemian	mecca	platonic
bonanza	morocco	quisling
china (*ceramics*)	paris green	quixotic
italicize	pasteurize	roman (*type*)
japan	pharisaic	utopia

5. Capitalize epithets used as substitutes for proper names or affixed to a name (see § 9):

Holy Writ	Bloody Mary	the Big Train
the Pretender	Richard the Lionhearted	Old Noll

6. Capitalize the particles in French names, as "le," "la," "de," and "du," the Italian "di" and "da," and the Dutch "ter" when they are not preceded by a Christian name or title; but do not capitalize them when they are preceded by such name or title (see § 309*c*):

Le Bossu	René le Bossu	Signor di Margini
La Torre	Miguel de la Torre	Comte du Lafête
De Coligny	Gaspard de Coligny	W. A. Visser 'tHooft
D'Aubigné	Thomas d'Aubigné	Ter Meulen
(*But:* de Sitter)	Maria di Francia	Hans ter Haar

7. Capitalize "van" in Dutch and "von" in German family names. Observe any variations in personal signatures:

Stephen Van Rensselaer	Von Tirpitz
Henry Van Dyke	Hugo Von Martius
Robert van Deusen	O. D. von Engeln

8. Capitalize accepted geographical names:

Mississippi River	Rocky Mountains	Devils Backbone
Strait of Gibraltar	Pikes Peak	Gulf Stream
Harpers Ferry	Bad Lands	Hortens Fiord

a) Capitalize in the singular only, when following the name:

Archipelago	Branch (*stream*)	Channel
Basin	Butte	County[1]
Beach	Canal	Crater
Borough	Canyon	Creek

[1] In Irish references: county Kildare.

Delta	Hollow	Quadrangle
Dome	Inlet	Range
Draw	Mesa	Reservation
Forest	Ocean	Ridge
Fork	Parish (*La.*)	River
Gap	Park	Run
Glacier	Peninsula	Stream
Gulch	Plateau	Tunnel
Harbor	Pond	Valley
Head	Province	Wash

b) Capitalize in both singular and plural, when following the name:

Hill Island Mountain Narrows Spring

c) Capitalize in the singular either preceding or following the name, and in the plural when preceding the name:

Bay	Fort	Oasis	Sea
Bayou	Gulf	Pass	Shoal
Camp (*military*)	Isle	Peak	Strait
Cape	Lake	Plain	Volcano
Desert	Mount	Point	Zone

Exceptions

Mere descriptive place references do not call for capitalization:

the valley of the Mississippi
the river Elbe
the Indian peninsula (*but:* the Malay Peninsula)
the French coast (*but:* the West Coast [*United States*])

9. Capitalize the words designating points of the compass when they indicate definite geographical parts of a country or of the world. Capitalize special names for regions and localities, imaginary appellations, and popular formations. Clear intention of special meaning is shown in the capitalization of such forms as "East-

ern peoples" (of the Orient) and "Western customs" (of the Occident):

Continental Europe (*or* the Continent)	Central Europe
the Far East	the Equator
Western world	the Loop (*Chicago*)
the North Side (*section of a city*)	the Eternal City
the South	City of Peace
the Middle West	the Promised Land
Near Eastern	the Badger State
Far Eastern	the Levant
Southern Rhodesia	North Africa
	the North Pole

Exceptions

a) Do not capitalize nouns or adjectives derived from such names, or nouns simply designating direction:

western Europe	North Atlantic states
oriental customs	middle western states
occidental countries	the south of Europe
southern hospitality	northerner
southerner	northern cities

b) Do not capitalize localities such as directional parts of states and countries:

northern China	eastern Africa
eastern Persia	southern Italy
western Oregon	northern Michigan (*but:* Upper Michigan)
central Russia	

10. Capitalize terms for political divisions when they are used as proper names, but do not capitalize such words as "city," "state," "empire," etc., when standing alone, or when, with "of," preceding specific name:

United Kingdom	German Empire (Deutsches Reich)
Evanston Township	Fourteenth Precinct
First Ward	British Commonwealth

French Republic (République Française) (see §§ 2 and 39*c*)
the Republic (United States)
the Dominion (Canada)
Persian Empire
Holy Roman Empire (*but:* the Empire)
Eleventh Congressional District
the city of Chicago (*but:* Mexico City)
the state of Texas (*but:* New York State)
the empire of the Aztecs

11. Capitalize the names of thoroughfares (see § 171), roads, parks, squares, buildings, bridges, etc. (see § 51*a*):

Fifth Avenue	the White House	U.S. Route 66
Lincoln Park	Drake Hotel	Via Nazionale
Times Square	Piccadilly Circus	Spassky Gate
the Outer Drive	Palais Royal	El Palacio Nacional
Bois de Boulogne	Museo de la Real	Puerta de Alcalá
Piazza delle Terme	Armería	Golden Gate Bridge
Adler Planetarium	Shedd Aquarium	Puente de Segovia

Exceptions

Do not capitalize such general designations of buildings as "courthouse," "post office," "library," and the like, unless the context gives the single word the value of a proper name:

The Bureau of Internal Revenue offices are in the county courthouse.

Christmas mail will be accepted until midnight at the downtown post office.

This is only one of the many how-to-do-it books in the Chicago library.

12. Capitalize the names of political parties; of religious denominations or sects; of monastic orders and their

members; of philosophical, literary, and artistic schools, and their adherents:

Republican party
Conservative party
National Liberal party
Labour party (*England*)
the Baptist church (*but:* First Baptist Church)
Roman Catholic church (*but:* the Church of England)
Protestant
High Church
Jew
Gentile (*as a noun*)
Jesuit
Dominican
Black Friars
Epicurean
Neo-Platonism (*but:* neo-Latin, neo-Roman, etc.)
Stoic
the Symbolic school of painters
the Romantic movement
the Romanticists
Pharisee (*but:* scribe)
Forty-eighters

13. Capitalize the official titles of organizations and institutions (see § 51*a*):

Young People's Society of Christian Endeavor
Union League Club
State University of Iowa
Hyde Park High School
the Forty [Immortals]
Tammany Hall
Banco de España
Comédie Française (Théâtre Français)
Union Stock Yards
Associated Press
Typographical Union No. 16
Chicago & Alton Railroad
Hull House
United Nations
Confederazione Olimpica Nazionale Italiana
Fédération Française d'Athlétisme

Exceptions

Do not capitalize such terms when used to designate a class; nor when standing alone even if applied to a specific institution, except to avoid ambiguity or, rarely, where the word is consistently used in place of the true name:

young people's societies
the high school at Lemont
local typographical unions
the club
the association
the company
the committee
(*But:* He joined the Hall [Tammany])

14. Capitalize political alliances and such terms from secular and ecclesiastical history as have, through their associations, acquired special significance as designations for parties, classes, movements, etc.:

Holy Alliance	Bolsheviki (*but:* bolshevist, bolshevism)
Dreibund	
Nonconformist	Nazi(s) (*but:* naziism)
Fascist(s) (*but:* fascism)	Soviet Russia
Communist(s) (*but:* communism)	anti-Semitism

15. Capitalize the names of legislative, judiciary, and administrative bodies and government departments, bureaus, and offices. Capitalize the words "department," "bureau," "office," "division," etc., when they are used with a capitalized name, even though they are not part of the official title:

Congress (*United States*)	Chicago City Council
Senate (*United States*)	Circuit Court of Cook County
House of Representatives (*United States*)	Census Office
	the offices of the department are in _____ Building
United States Army (*but:* an army aviator)	Department of the Interior
General Assembly of Illinois	federal Department of Justice

Exceptions

a) Do not capitalize such general, paraphrastic, or incomplete designations as:

the national assembly	the senator from Ohio (see § 22)
the legislature of the state	the council
the upper house of Congress	the department
the congressman	the board

b) Do not capitalize the words "government" or "federal" in such phrases as:

United States government	government agents
federal government	federal courts

16. Capitalize names of classes of a college or university:

Freshman Sophomore Junior Senior

17. Capitalize trade-mark names:

Coca-Cola (*but:* cola drinks)
Gold Medal flour
Levis
Ping-Pong (*but:* table tennis)
Pyrex dishes

18. Capitalize ordinals used in names of dynasties and of organizations or individuals in a succession. Spell out ordinals before the name, but in the case of names of individuals or of things use Roman numerals following the name (see § 131):

the Eighteenth Dynasty[2]
the Fifty-third Congress
the Second Illinois Regiment Band
George VI
Marshall Field II
Valkyrie III
Pope Pius XII
"Miss America VIII"

19. Capitalize commonly accepted appellations for historical epochs, periods in the history of a language or literature, and names of geological ages and strata, the words "age," "epoch," "era," and "period" themselves being capitalized only where a failure to do so would result in ambiguous meaning:

Colonial days (*United States*)
Neolithic age (*but:* Horse Age, Ice Age, Stone Age, etc.)
Crusades
Renaissance
Reformation
Commonwealth (*Cromwell's*)
Old English (OE—see § 128*b*)
Middle High German (MHG)
Medieval Latin
Upper Tertiary
Pleistocene
Lower Carboniferous
Victorian era (*but:* Christian Era)
the Exile
post-Exilic writings (see § 221*a*)
the Deluge
the Reign of Terror
the Revolution (*United States; U.S.S.R.*)

[2] In Oriental Institute scientific publications and in all footnotes, when it is a designation of a ruling house or of time: "the 18th dynasty," "the Ming dynasty"; but when it is part of a historical period: "The Eighteenth Dynasty is Egypt's period of glory."

Exceptions

Do not capitalize informal adjectives in such phrases as "early Algonkian" and "late Permian."

20. Capitalize names of important events:

Thirty Years' War	War of the Roses
Civil War (*United States*)	Franco-Prussian War
Battle of Gettysburg	Louisiana Purchase
War of 1812	World War I
Shays's Rebellion	World War II
Napoleonic Wars	Peace of Utrecht
Fall of Rome	Battle of the Bulge

Exceptions

Do not capitalize "war" when used without a distinguishing epithet:

This work was greatly accelerated by the last war.

21. Capitalize titles of specific treaties, acts, laws (juridical), bills, and similar documents:

Case Antistrike Bill	Fourteenth Amendment
Treaty of Verdun	Sherman Antitrust Law
Declaration of Independence	Constitution (*United States*)
Magna Carta	(*but:* the constitution of
Versailles Treaty	1846 of New Jersey)
Reform Bill (*England*)	National Labor Relations
Removal Bill of 1830	Act (Wagner Act)

Exceptions

Do not capitalize such bills as have not yet become laws, or such treaties or laws when cited otherwise than under their formal titles:

the child labor bill	the treaty at Versailles
the anti-injunction bill	the commerce law

22. Capitalize titles of honor and respect, whether religious, civil, or military, when preceding the name, and aca-

demic degrees following the name; all titles of honor or of nobility when referring to specific persons used in place of the proper name; and orders (decorations) and the titles accompanying them (see § 27):

Queen Victoria (*but:* Peter III, king of Aragon)
former President Hoover (*not* ex-President [see § 220 n.])
Vice-President Adams
General Grant
James Brown, Doctor of Philosophy
Thomas Graham, Fellow of the Royal Geographic Society
the Apostle to the Gentiles
E. H. Wilkins, Cavaliere della Corona d'Italia
the Duke of Kent
the Bishop of London
the President (*United States*)
the Senator (*but:* the senator from Indiana [see § 15*a*])
William Randall, Knight of the Order of the Thistle
the Pope's policy (*referring to present incumbent*)
Sir Valentine Chirol
His Excellency
the Prophet (Mohammed)

23. Capitalize civic holidays, ecclesiastical fast and feast days, and days and weeks with special significance:

Fourth of July (the Fourth)
Labor Day
Thanksgiving Day
Christmas Eve
New Year's Day
Veterans Day
Passover
Feast of the Assumption
Feast of Tabernacles
Holy Week
V-J Day
Book Week
Dominion Day
Boxing Day

24. Capitalize creeds and confessions of faith:

Apostles' Creed
Nicene Creed
Athanasian Creed
Augsburg Confession
Thirty-nine Articles
Heidelberg Catechism

25. Capitalize, but use roman for, all names for the Bible and other sacred books; versions and editions of the

Bible; books and divisions of the Bible and of other sacred books, Christian or otherwise (see § 52*b*):

Bible
Holy (Sacred) Scriptures (*but:* scripture[s] *used as general term for sacred writings*)
Holy Writ
Word of God
Mishna
Talmud
Upanishads
Apocrypha
Vulgate
Koran
Lun Yü
Tripitaka
Vedas
King James Version
Authorized Version
Revised Version
Polychrome Bible
Parable of the Sower
Septuagint
Peshitta
American Translation
Old Testament
Pentateuch
Exodus
Gospel of Mark
Synoptic Gospels
Four Gospels
Acts of the Apostles (the Acts)
Sermon on the Mount
Lord's Prayer
Ten Commandments (Decalogue)
Book of Job
Book of the Dead

Exceptions

Do not capitalize adjectives derived from such nouns:

apocryphal	massoretic	talmudic
biblical	rabbinic	targumic
koranic	scriptural	vedic

26. Capitalize the first word of a sentence, a word or phrase standing for a sentence, and in poetry the first word of each line:

> Out through the fields and the woods
> And over the walls I have wended;
> I have climbed the hills of view,
> And looked at the world, and descended;
> I have come by the highway home,
> And lo, it is ended.
>
> ROBERT FROST

Exceptions

a) In some modern poetry only the first word of the first line (and sometimes not that, as in the following example) is capitalized. In authentic cases of such irregularity follow copy:

if I had the lake
in my own front yard
I never would work at all
just smoke my pipe
and dream
by the waves
from April
to frosty fall
and in winter
I'd skate
from early to late
wrapped up
in a Paisley
shawl

RIQ.

b) In Greek and Latin poetry capitalize only the first word of a paragraph, not of each verse (line):

Τοῖσι δ' ἀοιδὸς ἄειδε περικλυτός, οἱ δὲ σιωπῇ
εἵατ' ἀκούοντες· ὁ δ' Ἀχαιῶν νόστον ἄειδεν,
λυγρόν, ὃν ἐκ Τροίης ἐπετείλατο Παλλὰς Ἀθήνη.
τοῦ δ' ὑπερωιόθεν φρεσὶ σύνθετο θέσπιν ἀοιδὴν
κούρη Ἰκορίοιο, περίφρων Πηνελόπεια·

Talia praefantes quondam felicia Pelei
carmina diuino cecinerunt pectore Parcae
praesentes: namque ante domos inuisere castas
heroum et sese mortali ostendere coetu
caelicolae nondum spreta pietate solebant.

27. Capitalize abbreviations for degrees and titles, initials, and designations of celestial objects (see § 45), such

titles to be set without space between the letters (see §§ 49, 67, 115). Initials of persons should be spaced:

Ph.D. M.P. F.R.G.S. W. A. W[hite].

28. Capitalize abbreviations consisting of one letter, except in case of units of measurement and minor literary subdivisions (see §§ 35*a*, 35*b*, 49, 115):

F. (Fahrenheit)
C. (centigrade)
K. (Kelvin)
N. Lat. (North Latitude)
A (angstrom units)
(*But:* p., l., n., etc.)

29. Capitalize nouns and adjectives used to designate the Supreme Being, the Virgin Mary, or any member of the Christian Trinity; and all pronouns referring to the same when not closely preceded or followed in the same sentence or paragraph by a distinct reference to the Deity:

the Almighty
the First Cause
the Absolute
Providence (*personified*)
Father
Allah
Son
Holy Ghost
the Spirit
Savior
Messiah
Yahweh
Son of Man
the Logos
the Blessed Virgin
Mother of God
Our Lady

"Trust Him who rules all things" (*but:* "When God had worked six days, he rested on the seventh").

Exceptions

Do not capitalize such expressions and derivatives as:

(God's) fatherhood
(Jesus') sonship
messianic hope
christological (*but:* Christology)

30. Capitalize personifications:

For Nature wields her scepter mercilessly.
Everyman and Vice in the English Morality plays.
The discussion was led by the Chair.

31. Capitalize the first word after a colon only when introducing a complete passage or sentence having independent meaning, as in summarizations and quotations not closely connected with what precedes. Here the colon has the weight of such expressions as "as follows," "namely," "for instance," or a similar form, and is followed by a logically complete sentence:

In conclusion I wish to say: The evidence shows that . . .

As the old proverb has it: "Haste makes waste."

My theory is: The moment that the hot current strikes the surface . . .

Exceptions

a) The first word after a colon is not to be capitalized when it introduces an element that is explanatory or logically dependent upon the preceding clause:

We have three reasons for our present economy: the nation is in debt; taxes are far too high; and other countries are threatening war.

Note that, in the case of an indirect quotation or of a quotation which is grammatically joined to what precedes, neither colon nor capital is used, even though in the original the first word begins a sentence:

The old proverb says that "haste makes waste."

b) In titles with a subtitle following a colon, capitalize the first word of the subtitle regardless of language (see § 39):

Positions françaises: Chronique de l'année 1939

Stefan George und Thomas Mann: Zwei Formen des dritten Humanismus

Bibliografía de Amado Alonso: Homenaje de sus discípulos

32. Capitalize the first word of a cited speech (or thought) in direct discourse, whether preceded by a colon or a comma (see §§ 31, 139):

He answered: "In that case I shall have no other recourse."

On leaving, he remarked: "Never shall I forget this day."

With the words, "Never shall I forget this day," he departed.

I thought to myself: This day I shall never forget [*without quotation marks*].

33. In resolutions capitalize the first words following "WHEREAS" (see § 48) and "*Resolved*" (see § 69):

WHEREAS, It had pleased God . . . ; therefore be it

Resolved, That . . .

34. Capitalize the first word in each section of an enumeration that has been formally introduced in sentence style (see §§ 36, 139):

His reasons for refusal were three: (1) He did not have the time, for he was employed during the day. (2) He did not have the means, or, at any rate, had no funds available at the moment. (3) He doubted the feasibility of the plan which the committee had put forward.

But: He objected *that* (1) he did not have the time; (2) he did not have the means, or, at any rate, had no funds available; (3) he doubted the feasibility of the plan.

Exceptions

In such an enumeration do not capitalize brief items which do not make complete sentences:

Three types were used: (*a*) the oral-question test, (*b*) the picture-question test, and (*c*) the performance test.

35. Capitalize a noun, or abbreviation of a noun, followed by a numeral—particularly a capitalized Roman nu-

meral—indicating place in a sequence; also monetary designations followed by a numeral:

Room 16	Vol. I	Plate II
Psalm 20	No. 2	M. 6 (six marks)
Grades IV–VII	Book II	Fr. 5 (five francs)
Act I, scene 5	Div. III	DM. 10 (ten Deutsche
Article VI	Part IV	marks)
Level IX	Section XI	Chart III

Exceptions

a) In literary references do not capitalize such minor subdivisions and their abbreviations as (see §§ 112, 115):

article	=art.	line	=l.	section	=sec.
chapter	=chap.	note	=n.	verse	=vs.
column	=col.	page	=p.	volume	=vol.
frontispiece	=front.	paragraph	=par.		

b) Do not capitalize such units of measurement as (see § 28):

centimeter	=cm.	kilometer	=km.	pound	=lb.
foot	=ft.	minute	=min.	second	=sec.
hour	=hr.	ounce	=oz.	yard	=yd.

36. Always capitalize the vocative "O," but capitalize the exclamation "oh" only when beginning a sentence or when standing alone (see § 168):

O Lord! Oh, that I were home again!
I know not, oh, I know not! O thou most mighty ruler!

37. Capitalize all the principal words (i.e., nouns, pronouns, adjectives, adverbs, verbs, first words, and last words) in titles of English publications (books, newspapers, pamphlets, documents, periodicals, reports, proceedings, etc.)[3] (see § 41); in divisions of works (parts, chapters, sections, poems, articles, etc.); in subjects of lectures,

[3] See § 260 for exceptions to this rule as practiced by some University of Chicago journals.

papers, toasts, etc.; in cap-and-small-cap and italic centered heads; in boldface cut-in heads; and in cap-and-small-cap box headings in tables. Capitalize references to parts of a specific work, such as preface, contents, introduction, bibliography, index, etc. (see § 81):

The Men Who Made the Nation
The American College—a Résumé
the *Report of the Committee of Nine*
What Men Live By
"In the *Proceedings of the National Education Association* for 1907 there appeared a paper entitled 'The Financial Value of Education.'"
Such a repetition may be found in the Preface. (*But:* James Gray wrote the preface for the second edition.)

Exceptions

a) In sideheads use lower case for all but the first word and proper names. Sideheads set in caps and small caps are exceptional but at times are used for special stressing (see § 187).

b) In botanical, geological, and zoölogical matter and in medical publications, only first words and proper names are capitalized. This practice may properly be followed in general bibliographies (see §§ 262 ff.). An example may be found under the heading "Literature Cited" in the *Botanical Gazette* (see § 260). This style is very generally followed by librarians and others in the compilation of lists of books and publications.

38. In mentioning titles of newspapers, magazines, and similar publications, capitalize as indicated in section 37, but do not treat an initial definite article as part of the title:

The article appeared in the *School Review.*
As Henry Smith editorializes in the *New Republic.*
L'article parut dans le *Figaro.*

39. In foreign titles, in addition to capitalizing the first word, and the first word of a subtitle after a colon, follow these special rules (see §§ 1–3, 31*b*):

a) In Latin capitalize proper nouns and adjective forms derived from them:

Commentarii de bello Gallico (but: *De amicitia; De rerum natura*)
De viris illustribus: Grammaticis et de rhetoribus

b) In Danish, Italian, Norwegian, Portuguese, Spanish, and Swedish capitalize proper nouns, but not adjectives derived from them, and the beginning article (if any):

Novelle e racconti popolari italiani

Antología de poetas líricos castellanos

Corpo diplomatico portuguez

Från Geijer till Hjärne: Studier i svensk historieskrivning

Meddelelser fra norsk forening for sprogvidenskap

c) In French great latitude is allowed in capitalization. If it is consistent, it is best to follow the author's copy:

Les Rélations commerciales de la France: Études de géographie économique

La vie quotidienne en France de 1870 à 1900

d) In German and Polish capitalize all nouns, but not the adjectives, except, in German, adjectives derived from names of persons:

Berliner philologische Wochenschrift
Geschichte des deutschen Feudalwesens (but: *die Homerische Frage*)
Dzieje Polski w zarysie

e) In Dutch capitalize all nouns and all adjectives derived from proper nouns:

Geschiedenis der Nederlandsche Taal
Eene halve Eeuw, 1848–98

40. Capitalize titles of ancient manuscripts (see § 52*b*):

Codex Bernensis Codex Canonicianus

41. In titles with the main words capitalized, all nouns forming parts of hyphenated compounds should also be capitalized:

"Trade-Union Policies and Non-Market Values"
The Economy of High-Speed Trains
"Fourteen-Year-Olds Visit London"

Exceptions

a) Do not capitalize such components when other than nouns and proper adjectives (see § 37):

"Fifty-first Street Doings"
World Dominion of English-speaking Peoples
Lives of Well-known Anglo-French Authors
The One-sixth Ratio of Non-sustaining Network Programs

b) Do not capitalize the second part of a hyphenated word which is considered one word and not a compound:

Co-operation Re-enter Self-restraint
(*But, in French:* Avant-Corps, Avant-Propos, etc.)

42. In botanical, geological, zoölogical, and paleontological matter capitalize the scientific (Latin) names of divisions, orders, families, and genera, but not their English derivatives:

Cotylosauria (*but:* cotylosaurs) Cruciferae (*but:* crucifers)
Carnivora (*but:* carnivores) Felidae (*but:* felids)

43. In botanical, geological, zoölogical, paleontological, and medical matter the names of species are never capitalized (see §§ 64, 65):

Cedrus libani
Felis leo
Cocos nucifera
Carex halleriana
Styrax californica
Phyteuma halleri
Conodectes favosus
Angistorhinus grandis Mehl
A. alticephalus n. sp. (*abbreviate genus after first time*)

44. Capitalize the names and epithets of peoples, races, and tribes:

Aryans	Celestials	Makassar
Buginese	Hottentot	Malay
Bushmen	Kafir	Negroes

Exceptions

Discriminate between tribal or racial names and mere color or localized designations:

little brown men redskins bushmen

45. In astronomical work capitalize the names of the bodies of the planets, stars, and groups of stars (but not "sun," "earth," "moon," "stars") and designations of celestial objects in well-known catalogues (see § 67):

Saturn	M 13[4]	BD−18°4871
Ursa Major	Bond 619	85 Pegasi
the Milky Way	NGC 6165	Lalande 5761

46. Capitalize divisions, departments, and titles of officers and of courses of study in the University of Chicago, in all official work dealing with its administration or curriculums:

(the University), the School of Business (the School), the Department of Geography (the Department), the Board of Trustees (the Trustees, the Board), the Council, University College (the College), Dean of Faculties (the Faculty), the Chancellor, the President, Professor of Physics, Assistant in Chemistry, Fellow, Scholar, the Encyclopaedia Britannica Scholarship (*but:* the scholarship), Autumn Quarter (*but:* a quarter), First Term (*but:* two terms; major, minor), Hall (referring to a University building)

47. In reproduction of letters use caps and small caps for the name of city and state, or country, in the date line, the salutatory phrase at the beginning, and the

[4] Referring to a cluster in Messier's *Catalogue of Nebulae and Clusters.*

signature and residence at the end. The writer's signature and address, if given at the end of a journal article or a preface, should be set in caps and small caps; but the date line should appear in caps and lower case. All such lines are treated as display matter, and punctuation should be omitted at the ends of lines.

a) Place the date line with 1-em indention from the right margin. If a long address precedes the date and makes two lines, set the longest line flush with the right margin and center the other one on it:

CHICAGO, ILL., May 12, 1949

but: NAGPUR, CENTRAL PROVINCES, INDIA
February 1, 1949

b) Place the salutatory phrase flush with the left margin. This should be a separate line:

DEAR MR. SMITH [*or:* MY DEAR MR. SMITH]:
Your letter of the first of September . . .

c) The signature is set with 1-em indention from the right margin and in caps and small caps of the same size as the body of the letter, preface, or article. The complimentary closing line is arranged with relation to the length of the signature (see § 57):

Yours very truly,
TOM PEETE CROSS

. . . These essays are the records of moods and sometimes contradict each other. So much the better. The only thing I hate is prejudice. The Norman coal-heaver took me for a German: he pressed the cup of cider on me, and hailed me "Kamerad!" I would rather cut my throat than be the cause of more fighting.

JOSEPH WARREN BEACH
January 10, 1925

If a signed poem is wide, the signature is set 1 em from right of page; if poem is narrow, the signature is centered under the last character of the longest line:

O brown halo in the sky near the moon,
dropping upon the sea!
O troubled reflection in the sea!
O throat! O throbbing heart!
And I singing uselessly, uselessly all the night.

WALT WHITMAN

If the credit line is one line, it should be indented 1 em from the right margin. If credit is more than one line, it should be started 1 em from the left of the last line of the poem and carried to 1 em from the right margin, with runovers indented 2 ems at the left. An extra lead should be placed between the poem and the credit line:

wee understood
Her by her sight; her pure, and eloquent blood
Spoke in her cheekes, and so distinctly wrought,
That one might almost say, her body thought. . . .

DONNE, *The Second Anniversary*, vs. 243, p. 258

Bind me ye *Woodbines* in your 'twines,
Curle me about ye gadding *Vines*, . . .
But, lest your Fetters prove too weak, . . .
Do you, O *Brambles*, chain me too,
And courteous *Briars* nail me through.

"Upon Appleton House," vs. 609, p. 78. (Author's italics.) See also the address to the meadows in "The Mower's Song"

d) Place the writer's address at the end of an article 2 ems from the left margin and center the date line upon the longest line of the address:

JOHNS HOPKINS UNIVERSITY
BALTIMORE, MARYLAND
January 12, 1949

Exceptions

In narrow-measure (15-pica) journal articles set both the signature and the address flush at the right and the left margins, respectively.

48. Use caps and small caps for the word "WHEREAS" in resolutions (see § 33); for the word "NOTE" introducing an explanatory paragraph that cannot be used as a footnote (see § 187); for the words "SECTION" and "ARTICLE" (see § 113) in reference to part of a document by number; for speaker in dialogue or play (see § 71); for ascription to author of a direct, independent quotation (see § 183); and for words ordinarily in italics appearing in an all-cap-and-small-cap or in an all-small-cap line (see § 51*b*):

WHEREAS, It has pleased God . . .

NOTE.—It should be noticed that . . .

SECTION 1. This association shall be styled . . .

ARTICLE 234. It shall be the duty . . .

BRUTUS (*emphatically*): A soothsayer bids you beware the Ides of March.

INTERTRIBAL TRADE AND THE "ABUYUG" RELATIONSHIP

THE GO-BETWEEN ("MANGI-UGUD")

49. Use small caps for the abbreviations A.M. and P.M. (*ante* and *post meridiem*) and B.C. and A.D. ("before Christ" and *anno Domini*). These should be set without a space between (see § 115):

11:30 A.M.	53 B.C.	12:00 M. (noon)
4:25 P.M.	A.D. 1906	12:00 P.M. (midnight)

THE USE OF ITALICS

50. Italicize words or phrases to which it is necessary to lend emphasis; but wherever possible avoid this use of italics because of the conflict with other meanings of the italic form and in order to avoid the displeasing appearance of italics in a roman page. Italics may be used for first occurrence of terms with special meaning (see § 76):

This, however, was *not* the case.

It is sufficiently plain that the *sciences of life* at least are studies of processes.

Whatever may prove to be more particular principles of human relationships, *gradualism* rather than *catastrophism* is the universal manner of social cause and effect.

51. Italicize foreign words and phrases (but not whole sentences) appearing in English text (see §§ 72, 205*c*):

De gustibus non est disputandum, or, as the French have it, *Chacun à son goût.*

Exceptions

a) Use roman type for all foreign titles preceding proper names and for names of foreign institutions whose significance prevents any translation into English words:

Père Lagrange	Bibliothèque Nationale
Freiherr von Schwenau	the Champs Élysées
the German Reichstag	the Museo delle Terme
Alliance Française	Academia Española

b) Use roman and quotes for all titles of articles taken from foreign-language journals and chapter headings

from foreign-language books (see § 81) and, in an all-cap-and-small-cap or in an all-small-cap line, for the words which ordinarily are in italics (see § 48):

"Die Schätze der Fatimiden" "La Fortune de Sainte-Beuve"

THE PRACTICE OF DEMANDING "TOKOM"

TRADING-PARTNER RELATION ("BIYAO")

c) Use roman type and brackets for phonetics following a foreign word:

gothique [gɔtik] *Ich dien* [ĭĸ dēn′] *omnes* [ŏm′nēz]

d) Continued use of foreign words in English speech adds them to our native stock. Indicate such additions by use of roman type. Some foreign words now incorporated in English speech are these (when in doubt consult Webster):

a posteriori
a priori
ad infinitum
ad interim
ad lib[itum]
ad valorem
addendum (*pl.* -da)
aide-de-camp
alamode
alias
alma mater
anno Domini
ante bellum
apropos
atelier
attaché
au revoir
auto-da-fé
barrage
beau ideal
bête noire
billet doux
blitzkrieg
bloc
blond (*masc.*)
blonde (*fem.*)
bon ton
bona fide
bouillon
bourgeoisie
cabaret
café
camouflage
capias
carte blanche
chaperon
chargé d'affaires
chef d'œuvre
chiaroscuro
clichés
clientele
communiqué
confrere
consensus
contra
contretemps
corrigendum (*pl.* -da)
coup de grâce
coup d'état
crèche
cul-de-sac
datum (*pl.* data)
de rigueur
debris
debut
décolleté
delicatessen
demimonde
demirelievo
demitasse
denouement

dilettante
divorcé (*masc.*)
divorcée (*fem.*)
dramatis personae
éclair
éclat
elite
en route
ensemble
entente
entree
entrepôt
entrepreneur
erratum (*pl.* -a)
ersatz
et cetera
evacuee
ex cathedra
ex officio
exposé
extempore
façade
fete
finis
fracas
genre
gratis
Gymnasium (*German*)
habeas corpus
habitué
hangar
hegira
hors d'œuvres
Kulturkampf
lacuna (*pl.* -ae)
laissez faire
lese majesty
levée (*reception*)
literati
littérateur
lycée
mandamus
matador
matinee
mélange
melee
milieu
mitrailleuse
mores
motif
naïveté
nee
névé
nil
nol[le] pros[equi]
nom de plume
onus
papier-mâché
par excellence
parvenu
paterfamilias
patois
per annum
per capita
per cent
per contra
per diem
per se
portmonnaie
post bellum
post obit
précis
prima facie
pro and con[tra]
pro rata
pro tem[pore]
procès-verbal
protégé
protocol
queue
quondam
ragout
rapport
rapprochement
recherché
reconnaissance
regime
résumé
reveille
sauerkraut
savant
señor
soiree
status quo
stein
stemma
tête-à-tête
versus (v., vs.)[1]
via
vice versa
vis-à-vis
visa
viva voce
Weltanschauung
Weltansicht

[1] *But* italicize *v.* or *vs.* when standing between two opposing terms not themselves italicized (see § 55) when otherwise the meaning would not be clear: Michigan *vs.* Minnesota, 13 to 0.

52. Italicize the titles of books; of plays and motion pictures, essays, symphonies and operas, and poems long enough to appear as a book; of pamphlets, published documents, newspapers, periodicals, and journals;[2] and of collections of papyri and ostraca; italicize the words *Journal*, *Review*, etc., standing alone, if a part of the name of the publication. (Titles of unpublished matter; titles of parts of published works; and titles of book series, of radio and television programs, and of short musical compositions are roman quoted [see §§ 79, 81]):

Beethoven's *Fifth Symphony*
Spencer, *Principles of Sociology*
A Midsummer Night's Dream
the *Chicago Sun-Times*
the *Indianapolis Star*
O. Mich.
Paradise Lost
Report of the United States Commissioner of Education
The Messiah
Lohengrin
The Bells of St. Mary's
The Lost Weekend
Groningen Publications, No. 27
P. Columbia

Exceptions

a) This rule may be disregarded in extensive bibliographical lists, in tables, or in other matter where its use would result in an undue preponderance of italics (see §§ 37*b*, 260).

b) Names of books of the Bible, both canonical and apocryphal, the titles of ancient manuscripts, and all symbols used to designate manuscripts should be set in roman type (see §§ 25, 110, 128*b*):

Matt. 6:24–34 II Macc. 4:7–10 D16 Mb P J

[2] *Botanical Gazette* uses italics for such titles in the text only; in footnotes and bibliography, roman. Its own name it prints in caps and small caps: BOTANICAL GAZETTE.

53. Italicize the following Latin words, phrases, and abbreviations as used in literary and legal references:

circa (*ca.*) (about)
et al. (and others)
fl. (lived)
ibid. (not *ib.*) (the same reference)
idem (not *id.*)(the same person)
infra (below)
loc. cit. (place cited)
op. cit. (work cited)
passim (here and there)
q.v. (which see)
sc. (namely)
sic (thus)
supra (above)
s.v. (under a word or heading)
vide (see)

Exceptions

Do not italicize:

cf., e.g., etc., viz., v. *or* vs. (versus) (unless ambiguity would result; see note to word list, p. 48)

54. Italicize *See* and *See also* as used for cross-reference in an index (see § 310), and *for* and *read* in a list of errata. In both cases the need of distinguishing the significant words calls for a reversal of the normal practice for emphasis (see § 50):

See also Sociology

for levee *read* levée

55. Italicize the names of plaintiff and defendant in the citation of legal cases; also the titles of proceedings containing such prefixes as *in re*, *ex parte*, and *in the matter of*, etc.:

Conolly v. *Union Sewer Pipe Co.* (but: *U.S.* ex rel. *Fisher* v. *Roger*)
In re Smith
Ex parte Brown
In the matter of the petition of Henry Robinson for a writ of habeas corpus
(*But:* the Dred Scott case; the Sisal case)

56. Italicize address lines in speeches, reports, and letters (see § 47):

Mr. President, Ladies and Gentlemen:

Mr. John Smith
321 South Dearborn Street
Chicago 4, Illinois

DEAR SIR:

I take pleasure in stating that your schedule for delivery meets our approval in every way.

57. In signatures (but not elsewhere) italicize the title added to a person's name. If this consists of only one word, it is run into the same line with the name; if of more than one, but no longer than the name, center the first letter under the name line and indent 1 em on the right. If the added title is longer than the name, center the name over the second line and set flush. These rules are, however, subject to the exigencies of special cases (see § 47*c*):

ARTHUR P. MAGUIRE, *Secretary*

Yours very truly,
JOHN ROBBINS
Mayor of Chicago

CHARLES M. GAYLEY
Professor of English Language and Literature

58. Italicize letters, as *a*), *b*), *c*), when used to indicate subdivisions (single parenthesis if beginning a paragraph, double parentheses if run in); *a*, *b*, *c*, etc., when affixed to the number of verse, page, or other reference figure, to denote a fractional part; and *a*, *b*, when used with page numbers to indicate left and right columns of text:

Select the best reason why gold is more costly than lead:
a) It is of finer appearance.
b) It is more scarce.

c) It is used more for jewelry.
d) It is yellow.

If the health department says the drinking water is not pure, one should (*a*) boil the water before using it; (*b*) drink sparingly; (*c*) eat vegetables and fruit.

Luke 4:31*a* p. 29*b* (=page 29, right column)

Exceptions

Use roman type for numbered divisions in italic sideheads:

1. *Normal behavior.*—It is agreed . . .

59. Italicize letters used to designate unknown quantities, lines, etc., in algebraic, geometrical, and scientific matter:

$ac + bc = c(a+b)$ the lines *ad* and *AD* the *n*th power

60. Italicize letters and numbers in legends or in text that refer to corresponding letters or numbers in accompanying illustrations, whether or not they are in italics in the illustration:

At the point *A* above (see diagram) . . .
Fig. 1, *A* (*but:* Fig. 1*a*)
At *41* the rise in degrees . . .

61. Italicize single letters in the following cases:

Mind your *p*'s and *q*'s.
A-string the note *c* (*but:* key of F; D major)

62. Italicize references to particular letters and to words used as *words* (see § 77):

the letter *u* a small *v* a capital *S*

The misuse of *swell*, *very*, and *pretty* is a widespread failing.
Finely should not be used for *well*.

Exceptions

a) Use Gothic letters to indicate shape:

U-shaped making a V form of an L

b) Do not italicize a letter used in place of a name in hypothetical statements, or where the initial is used alone with a dash or as a simple abbreviation:

A bought land from B without registration of title.
The news was brought at once to General M——.
Mr. G. was not at home when we called.

63. Italicize *s.* and *d.* (=shillings and pence) following numerals (the sign £ for pound sterling appears before the figure):

£1 3*s.* 6*d.* 9*s.* 4*d.*

64. In zoölogical, geological, and paleontological matter italicize scientific (Latin) names of genus and species when used together (see §§ 42, 43, 111):

Felis leo (but: *Felis leo* Scop.)
Rosa caroliniana
Amoeba (*but:* an amoeba)
Equus caballus
Conodectes favosus
Phyteuma halleri
Paramecium (*but:* several paramecia)

65. In botanical, geological, and paleontological matter, and in medical text, italicize the names of genus and species when used together and of genus or species when used alone:

Acer saccharum *Basidiobolus* *Erythrosuchus*
Alternaria *Bacillus typhosus* *B. streptococcus*

(But: *Viola* sp.; *Cirsium arvense* Scop.)

66. In astronomical and astrophysical matter set in italics the lower-case letters designating certain Fraunhofer lines and the lower-case letters used by Baeyer to designate certain stars in constellations for which the Greek letters have been exhausted:

a *b* *g* *h* *f* Tauri *a* Herculis

67. When initials are used to express the titles of catalogues, as such, and not to designate a particular celestial object, such initials should be italicized (see §§ 27, 45):

BD (*Bonner Durchmusterung*) *HC* (*Harvard Circular*)
NGC (*New General Catalogue*) *HDC* (*Henry Draper Catalogue*)

68. In accordance with modern practice, roman type is used for symbols for the chemical elements; the capital letters given by Fraunhofer to spectral lines; and the letters designating the spectral types of stars:

H Fe Ca Ti A–H L A5 B4 Mb

69. In resolutions italicize the word "*Resolved*" (see § 33).

70. Italicize "*Continued*" (after a title or headline) and "*To be continued*" (at the end of an article) (see § 198):

THE SCOPE OF SOCIOLOGY—*Continued*

[*To be continued*] (centered and immediately following text matter in reduced type size)

71. Italicize stage directions and inclose in parentheses:

ROBERT (*suppressing laughter*): Let us try to meet the situation in a serious mood. (*Turns to* JOHN, *who seems preoccupied.*)

72. Set within quotation marks ("quotes") all quotations of passages in the author's own words that are run into the text (see §§ 83, 84, 186). When quoting consecutive paragraphs of the same work, repeat quotation marks at the beginning of each paragraph and close only at the end of the last paragraph. In French and Spanish, small angle marks on the lower part of the type body are used for quotation marks; in German, two primes on one type body are used, the opening quote being inverted. (Foreign quotations in roman type, however, when run into English text, are introduced and finished with the usual English quotation marks.) In Spanish and French texts long dashes and paragraph breaks may be used in lieu of quotation marks to introduce successive speeches.

"It's like being in a lighthouse," said Peyrol. "Not a bad place for a seaman to live in." The sight of the sails dotted about cheered his heart.

"ARTICLE I. PACT OF NON-AGGRESSION

"The High Contracting Parties solemnly declare that aggressive war is an international crime and severally undertake that no one of them will be guilty of its commission.

"A war shall not be considered as a war of aggression if waged by a state which is a party to a dispute and has accepted the unanimous recommendation of the Council. . . ."

Écoutez plutôt les récents aveux de ses *Souvenirs diplomatiques:* « Comme j'ai aimé la Chine! ... Je l'ai absorbée d'un seul

coup, je m'y suis plongé avec délice, avec émerveillement, avec une approbation intégrale, aucune objection à formuler! » En avril 1935, il avait été, « comme sur la pointe du pied », rendre une petite visite à la Hollande; devant le musée de l'Insulinde, il perçoit une odeur d'Asie et quarante années de tendresse passionnée s'expriment dans ce cri: « L'Asie, ah, l'ai-je jamais vraiment quittée? »

E dixeron: « Este nino sera ayna muy sesudo; e puer que el agora sabe tanto dezir; ... »—Karl Pietsch, *Spanish Grail Fragments*, I, xxix.

Daß gerade ſolches Beſtreben, das die Nachfrage zu einer Jagd nach Ware umgeſtaltet, die Entwertung nur noch weiter treiben muß, kann nur den Spekulanten auf die letzte Mark gleichgültig laſſen: „Mag alles zugrunde gehen, wenn nur ich ſelber ſchließlich ein Weniges übrig behalte!"

73. When passages are quoted from other authors or from different works of the same author, and are not separated by intervening original matter, each passage should be set within quotation marks, unless the passages are set in smaller type. If they are set smaller, quotation marks should be omitted and the passages separated from one another by extra leading.

74. All quotations should correspond exactly to the original in wording, spelling, and punctuation.

75. Quote a word or phrase accompanied by its definition:

"Leading" refers to the spacing between lines, paragraphs, etc.

"Drop folio" means a page number at the foot of the page.

76. Quote an unusual, technical, ironical, or slang word or phrase in the text not accompanied by a word directing attention to it:

Her "five o'clocks" were famous in the neighborhood.

He was elected "master of the rolls."

We then repaired to what he called his "quarter-deck."

A "lead" is then inserted between the lines.
It sure is a "cockeyed" world.

Exceptions

Do not quote a word or phrase following "so-called":

These show the so-called digressions in the text.

77. Quote the particular or unusual word or phrase to which attention is directed, in order to make the meaning clear:

I said "and," not "or." the concepts "good" and "bad"
the term "lynch law" the phrase "liberty of conscience"

Exceptions

Do not quote in matter discussing terms where the meaning is clear (see § 62):

The definition of the word God

78. In translations quote the English equivalent of a word, phrase, or passage from a foreign language. In etymological studies use single quotes for definitions:

Mommsen, *Römische Geschichte* ("History of Rome")
Baum, 'tree'

79. Quote the titles of book series, of radio and television programs, and of short musical compositions (see § 52):

"The University of Chicago Science Series"
"English Men of Letters" series
the series "Handbooks of Ethics and Religion"
"International Critical Commentary"
"Information Please"
Mendelssohn's "Spring Song"

80. Quote the titles of short poems and songs (see § 52):

Sandburg's "Chicago" "Just a Song at Twilight"

81. Quote the titles of subdivisions (e.g., parts, books [not names of volumes, which are set in italics], chapters, etc.) of publications; the titles of papers, unpublished

theses, lectures, sermons, articles, toasts, mottoes, etc. (see §§ 37, 52):

The Beginnings of the Science of Political Economy, Vol. I: *The British School*, chap. ii, "The Theory of John Stuart Mill."

The articles "Cross," "Crucifixion," and "Crusade" in Hastings' *Dictionary of the Bible.*

The subject of the lecture was "China: Her Past, Present, and Future."

The next toast on the program was "Our Canadian Visitor."

"Sic Semper Tyrannis" is the state motto of Virginia.

Exceptions

Specific references to the preface, introduction, table of contents, index, etc., of a specific work, should be set with capitals, without quotation marks (see § 37):

This is cited in the full Bibliography.
Preface, p. iii.
The Introduction contains . . .
The Appendix occupies a hundred pages.
. . . (for which see the Index).

82. Quote the titles of pictures and of sculpture and the names of art objects, homes, ships, airplanes, etc.:

Grant Wood's "American Gothic"
Murillo's "The Holy Family"
the "Apollo Belvedere"
"Beauvoir"
the U.S.S. "Missouri"
"The Truculent Turtle"

83. Set in smaller type all poetry citations of two lines or more. In rare cases in which two lines of poetry are run in with the text, a slant line should separate the two lines of the quotation.

84. Reduced quotations should not be set within quotation marks (see § 72).

85. If ellipses or the term "etc." are used, they should be included in the quotation marks when it otherwise would

not be clear that they stand for an omitted part of the matter quoted. Perfect clearness in each case is the end sought:

> Article II, section 1, of the Constitution provides that "each state shall appoint . . . a number of electors equal to the whole number of senators and representatives. . . ."
>
> He also wrote a series of "Helps to Discovery, etc."

In the foregoing, "etc." indicates not that he wrote other works which are unnamed but that the title of the one named is not given in full. But, on the other hand, in

> The minister, preaching from the text, "For God so loved the world," etc.

"etc." is placed outside the quotation marks in order to show that it does not stand for other, unnamed, objects of God's love.

86. Where alignment is desired, the quotation marks should be "cleared," i.e., should be allowed to project beyond the line of alignment:

> Maud Muller looked and sighed: "Ah me,
> That I the Judge's bride might be.
>
> . . . . . .
>
> "And I'd feed the hungry and clothe the poor,
> And all should bless me who left our door."

87. Double quotation marks are used for primary quotations; for a quotation within a quotation, single marks. Go back to double marks for a third, to single for a fourth, etc.:

> "Let me quote from Rossetti's *Life of Keats*," he said. "Mr. Rossetti writes as follows:
>
> " 'To one of these phrases a few words of comment may be given. That axiom which concludes the "Ode on a Grecian Urn"—

" ' "Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know,"

is perhaps the most important contribution to thought which the poetry of Keats contains: it pairs with and transcends

" ' "A thing of beauty is a joy forever." '

"And now I shall conclude my first point," he continued, "by remarking that . . ."

88. Beginning quotes before an initial letter should be omitted:

OYE unborn inhabitants of America," said Ames, "should these alphabetical letters remain legible when your eyes behold the sun after he has rolled the seasons round for two or three centuries more you will know that in *anno Domini* 1758 we dreamed of your times."

SPELLING AND ABBREVIATIONS

89. In all formal typography and in straight reading matter it is best to spell out everything that would be offensive to the eye or puzzling if abbreviated. Specific exceptions are treated in the following rules (see §§ 112, 256).

90. Spell out titles preceding personal names, with the exception of "Mr.," "Messrs.," "Mrs." (*French:* "M.," "MM.," "Mme," "Mlle"), "Dr.," and "St.," which are always abbreviated, and "Rev." and "Hon.," usually abbreviated. Abbreviate "Esq.," "Sr.," and "Jr." following the name:

General Clark	Messrs. White and McIntyre
Secretary of State Marshall	Mlle Favard
Ambassador White	MM. Gourgot et Saint-Cyr
Miss Belmont	Dr. Mayo
Princess Cantacuzene	St. Andrew
Professor Moulton	Rev. Charles W. Gilkey[1]
Senator Taft	Hon. Frank A. Leary
Mr. Brainerd	John M. Smythe, Esq.
John A. Jones, Jr.	J. Hugh Ellston, Sr.

Exceptions

In formal matter, such as announcements and invitations, spell out "Reverend" and "Honorable," with "the" preceding the title:

the Reverend Charles W. Gilkey
the Honorable Frank A. Leary

[1] Never use "Rev." without the Christian name. The first time the name should be given in full: "Rev. Charles W. Gilkey," then: "Mr. Gilkey."

91. Spell out Christian names except in copying an original signature or in quoting from another work:

Charles M. Schwab George D. Fuller

But abbreviate in a signature because of author's choice:

Geo. D. Fuller Ch. Virolleaud

Note the rare instance of an initial letter that is *merely a letter*, not a true abbreviation. Persons having such signature forms must make known this peculiarity lest the printer use abbreviation periods. Examples of this sort are the names:

Miriam B Booth Clay G Huff
J Harlen Bretz James A Patten
Elrick B Davis Maurice L Rothschild

92. Spell out references in text (not parenthetical or footnote citations [see § 112]) to chapters, pages, lines, notes, verses, figures, plates:

The excerpt is found on page 35, line 14.
This is illustrated in his Plate VI and Figure 4.

93. Spell out in isolated cases in ordinary text matter every number of less than three digits, and in all cases every number under eleven:

In 1920 there were sixty-eight cities in the United States with a population of 100,000 or over.

The price of admission was two dollars.

He won the fifty-yard dash.

Tithing is the practice of giving one-tenth of one's income.

The cook bought two pounds of sugar.

He spent a total of two years, three months, and seventeen days in jail. (*But:* He spent 128 days in the hospital.)

The government sent seven agents to pacify these 497 Indians.

He was eighty years and four months old when he died.

Exceptions

a) Never spell out dates or page numbers:

1925 36 B.C. pp. lx–lxvii p. 2750

b) Try to treat alike all similar numbers in connected groups or in the same paragraph; do not use figures for some and spell out others. If the largest contains three or more digits, use figures for all (see § 89):

The force employed during the four months was 7, 87, 93, and 106, respectively.

c) Dimensions, degrees (see § 190), distances, weights, measures, sums of money, and like matter should be expressed in figures when appearing in mathematical, statistical, or scientific text:

A board $1\frac{1}{4}$ inches thick by 18 inches wide by 20 feet 2 inches long was used.

45 miles	10° C.	45 pounds
3 cubic feet	10.5° C. (*but:* 10°5′)	$10,000
240 volts	6 meters	£3 6*s.*

94. Always use figures with abbreviations of measurement and for decimals and percentages (but spell out the words "per cent"):[2]

6 mi.	$10^{M}5$ (*or:* 10 .5 mag.)	0.257
9 cm.	110 km/sec (*no periods with slant*)	41.5 km.
2 ft. 9 in.	0.1 μg/ml	2 per cent

95. In expressions of money use ciphers only with numbers under $100, unless in connection with fractional sums:

Articles bought for $6.00 were sold for $6.75.
The committee raised the sum of $103.
The agent received $5.50, $33.75, and $175.00 for the three sales.

96. Spell out all numbers when beginning a sentence, even if similar numbers are figures elsewhere. If this is im-

[2] *Botanical Gazette* uses the sign (%) throughout.

practicable or undesirable, the sentence should be reconstructed:

Five hundred and ninety-three men, 417 women, and 126 children under eighteen, besides 63 of the crew, went down with the ship.

Twenty-seven per cent of the cost was guaranteed.

97. Spell out when beginning a sentence all terms of measurement that would otherwise be abbreviated:

Number 6 is not to be used in this display.
Pi is equal to 3.1416.

98. Spell out round numbers (i.e., approximate figures in even units, the unit being 100 in numbers of 1,000, and 1,000 in numbers of more):

The attendance was estimated at five hundred (*but:* "at 550").

He wrote a thesis of about three thousand words (*but:* "of 2,760 words").

Numbers such as 1,500, when spelled out, should read "fifteen hundred," not "one thousand and five hundred."

99. Spell out time of day when given in ordinary reading matter:

The Smiths called at four.
The program is televised at half-past two in the afternoon.
Come to dinner at seven o'clock.

Exceptions

In statistical matter, in enumerations, and always in designations of time with A.M. or P.M., use figures. Never use A.M. *and* "morning" and P.M. *and* "evening":

at 4:00 P.M. (omit "o'clock" in such connections)
at 10:45 in the morning

100. Spell out references to the age of a person or of an object:

eighty years and four months old
children between six and ten
a twenty-three-year-old building

101. Spell out numbers of centuries, of Egyptian dynasties, of sessions of Congress, of military bodies, of political divisions, and of thoroughfares (see §§ 8–25):

twentieth century[3]	Fifteenth Infantry, I.N.G.
Fifth Dynasty[3]	Sixth Congressional District
Eighty-first Congress, second session	Second Ward
	Forty-fifth Avenue

Exceptions may occur where brevity is absolutely essential.

102. Spell out references to particular decades (see §§ 175, 177):

in the nineties
during the sixties and seventies

103. Spell out the names of months except in statistical tables or long enumerations and the days of the month, in text, when the day precedes the name of the month or when the month is not given:

from January 1 to April 15 (omit, after dates, *st*, *d*, and *th*)

The twenty-third of April is a day dear to every lover of the drama; on the twenty-third Shakespeare was born.

104. The names of states, territories, and possessions of the United States should always be spelled in full when standing alone. When they follow the name of a city or any other geographical term, it is preferable to spell them out except in lists and statistical or bibliographical

[3] In publications of the Oriental Institute: "20th century," "5th dynasty" (see p. 30, n. 2).

matter or in footnotes, when the following abbreviations should be used (without space between the letters of the abbreviations):

Ala.	Ill.	N.D.	S.D.
Alaska	Ind.	Neb.	Tenn.
Ariz.	Iowa	Nev.	Tex.
Ark.	Kan.	N.H.	Utah
Calif.	Ky.	N.J.	Va.
Canal Zone (C.Z.)	La.	N.M.	Virgin Islands (V.I.)
	Mass.	N.Y.	
Colo.	Md.	Ohio	Vt.
Conn.	Me.	Okla.	Wash.
D.C.	Mich.	Ore.	Wis.
Del.	Minn.	Pa.	W.Va.
Fla.	Miss.	P.R.	Wyo.
Ga.	Mo.	R.I.	
Hawaii	Mont.	Samoa	
Idaho	N.C.	S.C.	

105. Do not abbreviate parts of geographic names (see § 109):

Fort Wayne	Mount Wilson	North Dakota
Port Arthur	San Francisco	South Carolina

Exceptions

a) In tabular matter where space must be gained or in special cases where copy must be followed exactly, the first part may be abbreviated:

Ft. Wayne	*Mt. Wilson Contr.*
Pt. Arthur	*But never:* S. Francisco

b) Always abbreviate (see § 109):

St. Louis Sault Ste (*without period*) Marie

106. Abbreviate in technical matter (such as footnote references, bibliographies, etc.) the words "Company," "Brothers," "Incorporated," and "and" (& ["short

and" or "ampersand"]) when forming part of the name of a commercial firm:

Macmillan Co. Harper & Bros.
Ginn & Co. Chicago & North Western Railway
Encyclopaedia Britannica, Inc.

Exceptions

a) When "and" connects descriptive words, it should be spelled out:

The Harris Title and Trust Company
American Steel and Wire Company

b) In text matter and in formal display such words should be spelled out. The same regard for formal appearance discredits any abbreviation of the titles of officers of a company when such titles appear alone or following the names of persons in composition of letterheads or in letter signatures:

Harper and Brothers have recently published . . .
The Century Company announces . . .
The extraordinary story of the South Sea Company . . .
J. W. Wilson, *Vice-President*

107. In abbreviations of governmental divisions and of agencies, committees, unions, associations, etc., do not use periods and omit space:

FCC	AF of L	YMCA
NAM	CIO	IOOF
UNESCO	USDA	FBI
INS	FHA	WAC

108. Abbreviate the names of radio and television stations and omit periods:

WMAQ WBBM WLS WGN-TV WBKB

But use periods and no space in abbreviations of the broadcasting companies:

N.B.C. C.B.S. A.B.C. M.B.S. B.B.C.

109. Abbreviate "Saint" or "Saints" before a name (§ 105*b*):

St. Louis
St. Peter's Church
St. Paul's Cathedral
SS. Andrew and Christopher
Ste (*without period*) Thérèse

"St." should, however, be omitted in connection with names of apostles, evangelists, and Church Fathers:

Luke, Paul, John, Aquinas, Augustine (*not:* St. Luke, St. Paul, etc.)

110. Abbreviate in exact references to Scripture passages (§§ 141, 188) the names of the books of the Bible, of the Apocrypha, of the Apocalyptic, and of versions of the Bible:

OLD TESTAMENT

Gen.	I and II Chron.	Isa.	Mic.
Exod.	Ezra	Jer.	Nah.
Lev.	Neh.	Lam.	Hab.
Num.	Esther	Ezek.	Zeph.
Deut.	Job	Dan.	Hag.
Josh.	Ps. (Pss.)	Hos.	Zech.
Judg.	Prov.	Joel	Mal.
Ruth	Eccles.	Amos	
I and II Sam.	Song of Sol. (*or*	Obad.	
I and II Kings	Cant.)	Jonah	

NEW TESTAMENT

Matt.	Gal.	Philemon
Mark	Eph.	Heb.
Luke	Phil.	Jas.
John	Col.	I and II Pet.
Acts	I and II Thess.	I, II, and III John
Rom.	I and II Tim.	Jude
I and II Cor.	Titus	Rev.

APOCRYPHA (APOC.)

I and II Esd.	Ecclus.	Bel and Dragon
Tob.	Bar.	Pr. of Man.
Jth.	Sus.	I and II Macc.
Rest of Esther	Song of Three	
Wisd. of Sol.	Children	

APOCALYPTIC

En.	Asmp. M.	Ps. Sol.	Bk. Jub.
Sib. Or.	Apoc. Bar.	XII P.	Asc. Isa.

VERSIONS OF THE BIBLE COMMONLY REFERRED TO

A.T. = American Translation
A.V. = Authorized Version (King James Bible)
D.V. = Douay Version (Roman Catholic Bible)
R.V. = Revised Version
R.V.m. = Revised Version, margin
R.S.V. = Revised Standard Version
A.R.V. = American Standard Revised Version
A.R.V.m. = American Standard Revised Version, margin
E.R.V. = English Revised Version
E.R.V.m. = English Revised Version, margin
E.V. = English Version(s) of the Bible
Vulg. = Vulgate
LXX = Septuagint
MT = Massoretic text
Syr. = Syriac

Exceptions

But in text matter do not abbreviate references to whole books or chapters:

The story is presented in chapter 10 of Revelation.

Jeremiah, chapters 42–44, records the flight of the Jews to Egypt when Jerusalem fell in 586 B.C.

111. In botanical, geological, paleontological, and zoölogical matter, abbreviate the name of a genus after the first

mention, even when the species changes or when interrupted by a name of another genus:

Canis familiaris *C. familiaris* *Felis leo* *C. lupus*

112. In parenthetical literary references, in footnotes, and in bibliographical material, abbreviate any word designating a part when it is followed by a number (see §§ 28, 35, 89, 92, 256), and the word "following" after a number:

Vol. I (*pl.*: Vols.)
chap. ii (chaps.)
sec. 4 (secs.)
col. 6 (cols.)
l. 8 (ll.)
Fig. 7 (Figs.)
pp. 5 f. (*page 5 and the following page*)[4]
pp. 5 ff. (*page 5 and the following pages*)
ed. (eds., editions)
st. 3 (sts.)
No. 1 (Nos.)
Div. III
Art. II (Arts.)
p. 5 (pp.)
p. 46v (*page 46 verso*)
p. 78r (*page 78 recto*)
vs. 7 (vss.)
n. 9 (nn.)
pp. 5–7 (*pages 5 to 7, inclusive*)

Exceptions

Act II, scene 3, line 148 (*not abbreviated*)
Appendix IV (*not abbreviated*)

113. Abbreviate the words "Section" and "Article" (see § 48) each time they are used in enumerating, except the first time:

SECTION 1. The name of the association . . .
SEC. 2. The object of the association . . .
ARTICLE 234. It shall be the duty of . . .
ART. 235. It shall be the duty of . . .

114. Abbreviate in scientific and technical matter, when following a numeral, the designations of weights and meas-

[4] *But better:* pp. 5–6; cols. 5–6; etc.

ures in the metric system, as well as the symbols of measurement in common use (see §§ 28, 94, 115):

1 m.	1 gm.	4 kg.	14° Bé.	3 h.p.
2 cm.	2 lb.	1 gal.	3 mag.	5 min.
3 sq. mi.	3 yd.	32° F.	5 cc.	7 mm.

2 mg/kg (*no periods with slant*)

Exceptions

In astrophysical and similar scientific matter, hours, minutes, seconds, magnitudes, etc., are expressed in tabular matter by superior letters without the abbreviating period:

$6^{h}17^{m}8^{s}$ $1^{M}8$

115. Special lists of abbreviations appear elsewhere in the text (see §§ 104, 110, 112, 114), and some of the more common ones are given here:

A, angstrom unit(s) (*no period*)
A.B., Bachelor of Arts (*U. of C.*)
abbr., abbreviated, -ion
abl., ablative
abr., abridged; abridgment
a.c., alternating current
acc., accusative
acct., account
A.D., *anno Domini* (in the year of [our] Lord) (*small caps, before the figures*)
ad fin., *ad finem* (to the end)
ad inf., ad infinitum (to infinity)
ad int., ad interim (meanwhile)
ad lib., ad libitum (at pleasure)
ad loc., *ad hunc locum* (on this passage)
adj., adjective; adjunct
adjt., adjutant
advt., advertisement
AF, audio-frequency
AF of L, American Federation of Labor
AFr., Anglo-French
agt., agent
a-h., ampere-hour(s)
A.H., *anno Hegirae* (in the [specified] year of the Hegira); *anno Hebraico* (in the Hebrew year) (*small caps*)
ALA, American Library Association
A.M., *ante meridiem* (before noon); *anno mundi* (in the year of the world) (*small caps*)
A.M., *Artium Magister* (Master of Arts)
Amer., American
amp., ampere(s)
AN, Anglo-Norman
anon., anonymous
ans., answer, -ed
AP, Associated Press
approx., approximately

Apr., April
art., article; artist
A.S., Academy of Science
AS, Anglo-Saxon
A.S., *anno salutis* (in the year of salvation) (*small caps*)
assoc., associate, -ion
asst., assistant
at. wt., atomic weight
atm., atmosphere(s)
atty., attorney
atty.-gen., attorney-general
A.U.C., *anno urbis conditae* (year from the building of Rome, 753 B.C.) (*small caps*)
Aug., August
a/v, ad valorem (according to the value)
av., average
avdp., avoirdupois
Ave., Avenue

b., born; brother
B.A., Bachelor of Arts
bal., balance
bar., barometer
Bart., Baronet
bbl., barrel(s)
B.C., before Christ (*small caps, after the figures*)
B.D., Bachelor of Divinity
bdl., bundle
Bé., Baumé
bf, boldface
bibl., bibliotheca (library)
bibliog., bibliography, -er, -ical
biog., biography, -er, -ical
biol., biology, -ical, -ist
bk., block; book
Bldg., Building
Blvd., Boulevard
bot., botany, -ical, -ist
b.p., boiling point
Brit., Britannica; British
Brit. Mus., British Museum
bro., brother
B.S., Bachelor of Science
Btu., British thermal unit
bu., bushel(s)
bull., bulletin

C., centigrade (*with numeral*)
c., chapter (*in law citations only*)
ca., circa or *circum* (about)
Cantab., Cantabrigiensis (of Cambridge)
cap, capital letter
capt., captain
Cav., Cavalry
cc., cubic centimeter(s)
C.E., B.C.E. (Common Era [Jewish]) (*small caps*)
cf., compare
chap., chaplain; chapter
chem., chemistry, -ical, -ist
Cia, Compañia (Company) (*no period*)
Cie, Compagnie (Company) (*no period*)
CIO, Congress of Industrial Organizations
c.l., carload
cm., centimeter(s) (*without period in scientific publications*)
Co., Company; County
C.O.D., cash, or collect, on delivery
col., colonel; column

colloq., colloquial, -ly, -ism
Com., Commission; Committee
conj., conjugation; conjunction
cons., consonant
cont., continued
copr., copyright
corp., corporal
Corp., Corporation
cos, cosine
cosec, cosecant
c.p., candle power
cr., credit, -or
cu., cubic
cwt., hundredweight

d., daughter; died
d., *denarius* or *denarii* (penny *and* pence)
dat., dative
D.B., Bachelor of Divinity (*U. of C.*)
db., decibel(s)
d.c., direct current
D.D., *Divinitatis Doctor* (Doctor of Divinity)
D.D.S., Doctor of Dental Surgery
Dec., December
Dem., Democrat
dept., department
der., derived, -ivation
diam., diameter
dict., dictionary
dist., district
div., division; divorced
DM., Deutsche mark
DNB, *Dictionary of National Biography*
do., ditto (the same)
doz., dozen
dr., debtor; drachma; dram(s)
Dr., Doctor
Dr. u. Vrl., *Druck und Verlag* (printed and published by)
dram. pers., dramatis personae
D.V., *Deo volente* (God willing)

E., east
ed., edition; editor
EE, Early English
e.g., *exempli gratia* (for example)
emf, electromotive force
encyc., encyclopedia
Eng., England; English
engg., engineering
engr., engineer
eq., equation(s)
esp., especially
Esq., Esquire
et al., *et alibi* (and elsewhere); *et alii* (and others)
et seq., *et sequens* (and the following) (*pl.*: *et sqq.*)
etc., *et cetera* (and the others; and so forth)
ev., electron volt(s)
ex., example (*pl.*: exx.)

F., Fahrenheit (*with numeral*)
f., the following (*after numeral*) (*pl.*: ff.)
fasc., fascicle
Feb., February
fem., feminine (*also* f.)
fig., figure
FM, frequency modulation
F.O., Foreign Office
f.o.b., free on board
fol., folio
Fr., Father; franc(s) (*before the numeral*); France; French

Fri., *or* F., Friday
ft., foot (feet)
ft-lb., foot-pound(s)
fut., future
f.v., *folio verso* (on the back of the page)

Gael., Gaelic
gal., gallon(s)
GAR, Grand Army of the Republic
gen., gender; genitive; genus
geog., geography, -er, -ical
geol., geology, -ical, -ist
geom., geometry, -trical
ger., gerund
gm., gram(s)
Gov., Governor
gr., grain(s)
Gr., Greek
gram., grammar, -ian
gro., gross

H., *Heft* (number [of a magazine]; part)
H.C., House of Commons
HDB, Hastings' *Dictionary of the Bible*
hdkf., handkerchief
hdqrs., headquarters
hist., historic, -ian, -ical
H.L., House of Lords
Hon., Honorable
h.p., horsepower
hr., hour(s)
H.R., House of Representatives

I., Island
ibid., *ibidem* (in the same place)
i.e., *id est* (that is)
IE, Indo-European (*no periods*)
in., inch(es)
Inc., Incorporated
incl., inclusive
indef., indefinite
Inf., Infantry
inf., infinitive
infra, below (not *inf.*)
infra dig., *infra dignitatem* (undignified)
INS, International News Service
Inst., Institute, -ion
IOF, Independent Order of Foresters
IOOF, Independent Order of Odd Fellows
I.Q., intelligence quotient

Jan., January
J.D., *Jurum Doctor* (Doctor of Laws)
Jour., Journal (*also* J.)
J.P., justice of the peace
Jr., Junior

K., Kelvin (*with numeral*)
kc., kilocycle(s)
KC, *or* K of C, Knights of Columbus
klv., kilo (1,000) electron volts
kg., *or* kilo (*no period*), kilogram(s)
km., kilometer
km/sec, kilometers per second
KP, *or* K of P, Knights of Pythias
kt., carat(s)
Kt., Knight
κτλ, καὶ τὰ λοιπά (and the rest)
kw., kilowatt(s)
kw-h., kilowatt-hour(s)

L., Left (*in stage directions*)
l., line (*pl.*: ll.)

lang., language
Lat., Latin
lat., latitude
lb., *libra* (pound[s])
lc, lower case
L.C.M., least common multiple
L.H.D., *Litterarum Humaniorum Doctor* (Doctor of Humanities)
L.I., Long Island
lit., literally
Litt.D., *Litterarum Doctor* (Doctor of Letters)
LL.B., *Legum Baccalaureus* (Bachelor of Laws)
LL.D., *Legum Doctor* (Doctor of Laws)
loc. cit., *loco citato* (in the place cited)
log, logarithm (*no period*)
long., longitude
lt., lieutenant
Ltd., Limited

M., mark(s) (*German coin; before the numeral*); Monsieur (*pl.:* MM.); thousand
m., married; masculine; meter(s); minute
M., *meridies* (noon) (*small cap*)
maj., major
Mar., March
marg., margin, -al
masc., masculine (*also* m.)
math., mathematics, -ical
mc, millicurie(s)
mc., megacycle(s)
M.D., *Medicinae Doctor* (Doctor of Medicine)
mdse., merchandise
M.E., Methodist Episcopal
ME. Middle English
med., median; medical; medieval; medium
memo., memorandum
mev., million electron volts
mfg., manufacturing
mfr., manufacture, -er
mg., milligram(s)
μgm., microgram(s)
mgr., manager
MHG, Middle High German
mi., mile(s)
min., minute(s) (*also* m.)
misc., miscellaneous
ml., milliliter(s)
MLD, minimum lethal dose
mm., millimeter(s)
mμ, millimicron(s)
mo., month
Mon., *or* M., Monday
m.p., melting point
M.P., Member of Parliament
mph, miles per hour
Mr. (*not to be written out*) (*pl.*: Messrs.), Mister (*title*)
MS, manuscript (*pl.*: MSS)
M.S., Master of Science
Msgr., Monseigneur; Monsignor
mus., museum; music, -ical

n., neuter; noun
N., north
N.A., North America
NAS, National Academy of Science
nat., national; natural
N.B., *nota bene* (mark well)
n.d., no date
NE., northeast
NED, *New English Dictionary* (Oxford)

neg., negative
N. Lat., North Latitude
No., *numero* (number)
nom., nominative
Nov., November
N.P.D., North Polar Distance
N.S., National Society; New Series; New Style (*after 1752*)
N.T., New Testament
NW., northwest

ob., *obit* (he, she, or it died)
obs., obsolete
Oct., October
OE, Old English
OFr, Old French (*no periods*)
OHG, Old High German
ON, Old Norse
op. cit., *opere citato* (in the work cited)
O.S., Old Series; Old Style (*before 1752*)
O.T., Old Testament
Oxon., *Oxoniensis* (of Oxford)
oz., ounce(s)

p., page (*pl.*: pp.); past
part., participle; particular
pass., passive
path., pathology
pd., paid
perf., perfect; perforated
pers., person, -al
Ph.B., *Philosophiae Baccalaureus* (Bachelor of Philosophy)
Ph.D., *Philosophiae Doctor* (Doctor of Philosophy)
Ph.G., Graduate in Pharmacy
pk., peck(s)
pl., plate; plural
P.M., *post meridiem* (afternoon) (*small caps*)
PMLA, *Publications of the Modern Language Association*
p.p.m., parts per million
Proc., Proceedings
pron., pronoun
P.S., *postscriptum* (postscript)
pt., pint(s); point
P.T.A., Parent-Teachers' Association
pub., publication, -lisher

qt., quart(s)
quart., quarterly
q.v., *quod vide* (which see)

r, radium dosage
R, Réaumur (*with numeral*)
R., Right (*in stage directions*)
Rep., Representative; Republican
Rev., Revelation; Reverend
Rm., Reichsmark(s)
rpm, revolutions per minute
R.R., railroad
Rs., rupees

s., second; son
S., *Seite* (page[s]); south
s., shilling(s)
s.a., *sine anno* (without year); *sub anno* (under the year)
S.A., South America
Sat., Saturday
S.B., Bachelor of Science (*U. of C.*)
sc, small capitals
s.d., *sine die* (without date)
SE., southeast

sec., second(s); secretary; section
Sept., September
ser., series (*but see* N.S., O.S.)
sing., singular
s.l., *sine loco* (without place)
S. Lat., South Latitude
S.M., Master of Science (*U. of C.*)
sociol., sociology
Sp., Spanish
sp. gr., specific gravity
sq., square
Sr., Senior; Señor
SS, steamship
St., Saint (*pl.*: SS.); *fem.*, Ste (*no period*); Street
st., stanza
S.T.B., *Sacrae Theologiae Baccalaureus* (Bachelor of Sacred Theology)
std., standard
subj., subject; subjunctive
subst., substantive
Sun., *or* S., Sunday
suppl., supplement
SW., southwest
syn., synonym

temp., temperature
Terr., Territory
theol., theology, -ian, -ical
Thurs., *or* Th., Thursday
trans., transitive; translated, -or
treas., treasurer
Tues., *or* Tu., Tuesday

ult., *ultimo* (last)
Univ., University
U.S., United States
U.S.A., Union of South Africa; United States of America; United States Army
U.S.C.G., United States Coast Guard
U.S.M., United States Mail
U.S.M.C., United States Marine Corps
U.S.N., United States Navy
U.S.S., United States ship *or* steamer
U.S.S.R., Union of Soviet Socialist Republics
usw., *und so weiter* (and so forth)

v., verb; volt(s)
v., *or* vs., *versus* (against) (*see* p. 48 n.)
v.i., intransitive verb
viz., *videlicet* (namely)
v.n., verb neuter
voc., vocative
vol., volume
vs., verse
v.t., transitive verb

w., watt(s)
W., west
Wed., *or* W., Wednesday
wf, wrong font
wk., week; work
wt., weight

yd., yard(s)
YMCA, Young Men's Christian Association
yr., year; your
YWCA, Young Women's Christian Association

zoöl., zoölogy, -ical

116. For spelling in quotations from other works see section 74.

117. Form the possessive of a proper name ending in *s* or another sibilant, if monosyllabic, by adding an apostrophe and *s;* if of more than one syllable (except names ending in *-ce*), by adding an apostrophe only (see §§ 176 and 177 for other rules for the possessive):

Burns's poems	Jesus' birth	Berlioz' compositions
Marx's theories	Moses' law	Demosthenes' orations
Sophocles' stories	conscience' sake	Horace's odes

Exceptions

But in the case of a proper name ending in a silent sibilant the possessive is formed by the addition of the apostrophe and *s*, whether the word is monosyllabic or not:

Charlevoix's discoveries	Des Moines's population

118. Before *h* aspirate, long *u* (or *eu*), and such a word as "one" use "a" as the form of the indefinite article:

a hotel (*but:* an honor)	a euphonious word
a harmonic rendition	such a one
a historical work	a union

119. The ligatures *œ* and *æ* are not used at the present time, either in Latin or Greek words or in words adopted into English from these languages. In English these words are written either with *ae*, *oe*, separately, or with *e* alone. The ligature is retained, however, in Old English and in modern French:

aetas, *Oedipus Tyrannus*, aesthetic (*but:* hors d'œuvres, *French*)
But: maneuver, medieval, Ælfric and Ælfred (Alfric and Alfred in English)

120. Differentiate "farther" and "further" by using the former in the physical sense of "more remote," "at a greater distance" (with verbs of action); the latter in the abstract sense of "moreover," "in addition":

the farther end	He walked much farther today.
a further reason	He went further and further into debt.

121. The following participles retain the final *e* in the primary word:

canoeing	hieing	singeing
dyeing	hoeing	tingeing
eyeing	shoeing	tiptoeing

The following participles illustrate those that omit the *e* before the terminal (the normal change):

abridging	encouraging	judging
acknowledging	filing	mistaking
aging	firing	moving
arguing	glazing	organizing
awing	gluing	owing
biting	grudging	trudging
bluing	icing	truing
changing	issuing	wiring

122. The following list contains not only forms in which the Press style varies from the forms preferred in Webster but also forms preferred by both the Press and Webster, the inclusion of which might be helpful. On all other spellings follow Webster:

abridgment	aegis	ambassador
accouter	Aeolian	amid
Acheulean	aesthetic	among
acknowledgment	afterward	anemia
adviser	airplane	anesthesia
adz	almanac	anesthetic

anyone
appareled
appendixes[5]
Aramean
arbor
archeology
ardor
armor
ascendancy
ascendant
Athenaeum
ax
aye

backward
bark (*vessel*)
barreled
bazaar
Bedouin
behavior
biased
blessed
boulder
breveted
burned
busses

caesura
caliber
canceled
cancellation
candor
cannoneer
cannot
canyon
carcass
caroled
castor (*roller*)
catalogue
caviler
center
cesarean (*operation*)
Chaldean
chancellor
check
chiseled
chock-full
clamor
clue
coeval
color
controller
co-ordinate[6]
cotillion
councilor
counselor
cozy
cue
curriculums

defense
demarcation
demeanor
descendant (*n.*)
dexterous
diarrhea
dieresis
dietitian
disheveled
disk
dispatch
distil (distilled)
downward
draft
drought
dueler
dulness
dwelt

embitter
employee
encyclopedic
endeavor
enfold
enforcible
engulf
enrol (enrolled)
ensnare
enthralment
envelope (*n.*)
enwrapped
equaled
Eskimo
esophagus
evermore
everyone
exhibitor

fantasy
faraway
fayence
fetish
fetus
fiber
flavor
flier
focused
forebear (*n.*)
forego
forestall

[5] "Appendices," "apices," and "indices" in *Astrophysical Journal.*

[6] "Coordinate" in mathematics textbooks.

formulas[7]
forward
fulfil (fulfilled)
fulfilment
fulness

gaiety
Galilean
gelatin
gild (*to cover with gold*)
glamor
glamorous
glycerin
goodbye
Greco-Roman
graveled
gray
gruesome
guarantee (*v.*)
guaranty (*n.*)[8]
guild (*an organization*)
gypsy

hamartiology
hematoxylin
hemorrhage
Hindu
honor

imbed
impaneled
imperiled
incase*
inclose*[9]
incrust*
incumbrance*
indexes[5]
indorse*
instal (installed)
instalment
instil (instilled)
insure*
intern
intrench*
intrust*
inventor
inward

jeweled
Judea
judgment

katabolism
kidnaper (*but:* kidnapped)
Koran

labeled
labor
lacquer
leucocyte
leveled
libeled
likable
liter
loath
lodgment
Lukan

maneuver
Markan
marshaled
marvelous
Massoreh
meager
medieval
meter
micro-organism
miter
modeled
Mohammedan
mold
molt
moneyed
moneys
movable
mustache

nearby
necropoleis (*pl.*)
neighbor
nevertheless
niter
nonetheless
nowadays

odor
offense
oölite
oöspore
ostrakon
outward

paean
pajamas
paleography
paleontology

* Despite the increasing use of *en-* in these words, the University of Chicago Press remains unmoved in its preference for *in-*.

[7] "Formulae" in *Astrophysical Journal*.

[8] *Modern History* uses "guarantee" as the noun.

[9] The *Journal of Geology* uses "enclose," "entrench," etc.

Paleozoic
paneled
panpipe
papaw
paraffin
parceled
parlor
parole
parquet
partisan
peddler
pediatrics
penciled
peneplain
Phoenix
plow (*n. and v.*)
practice (*n. and v.*)
premillennialism
pretense
primeval
program
pygmy

quarreled
quartet
quetzal
quintet

ratable
rearward
raveled
reconnoiter
refill
reinforce
rencounter
reverie
rhyme
ricksha
rigor
rivaled
riveted
roentgen
role
ruble
Rumania
rumor

saber
salable
Samoyed
Savior
savor
scepter
scimitar
sepulcher
sheik
sizable
skeptic
skilful
smolder
specter
splendor
standpoint
staunch
steadfast
subtle
succor
sulfur
sumac
syrup

taboo
tabor
talc
technique
tendentious
tepee
theater
thraldom
thrash
timbre (*of music*)
today
tomorrow
tonight
tormentor
toward
trammeled
tranquillity
transship
traveler
trousers
truncated
tumor

upward
uremia
usable

vapor
vendor
veranda
Viet-Nam
viewpoint
vigor
vitamin

whiskey
wilful
woeful
woolen
woolly
worshiper
worthwhile

X-ray

Yahweh
yodel
Yugoslavia

zoölogy

123. Differentiate between the terminations *-ise* and *-ize* as follows:

SPELL WITH *-ise*

advertise
advise
affranchise
apprise (*to inform*)
arise
chastise
circumcise
comprise
compromise
demise
despise
devise
disfranchise
disguise
emprise
enterprise
excise
exercise
exorcise
improvise
incise
mainprise
merchandise
premise
reprise
revise
rise
supervise
surmise
surprise

SPELL WITH *-ize* (*-yze*)

aggrandize
agonize
analyze
anatomize
anglicize
apologize
apostrophize
apprize (*to appraise*)
authorize
autolyze
baptize
brutalize
canonize
catechize
catholicize
cauterize
centralize
characterize
Christianize
civilize
classicize
colonize
criticize
crystallize
demoralize
deputize
dogmatize
dramatize
economize
emphasize
energize
epitomize
equalize
eulogize
evangelize
extemporize
familiarize
fertilize
fossilize
fraternize
galvanize
generalize
gormandize
harmonize
Hellenize
humanize
hypnotize
immortalize
italicize
jeopardize
legalize
liberalize
localize
magnetize
manumize
memorialize
mercerize
mesmerize
methodize
minimize
modernize
monopolize
moralize
nationalize
naturalize
neutralize
organize
ostracize

oxidize	revolutionize	syllogize
paralyze	satirize	symbolize
particularize	scandalize	sympathize
pasteurize	scrutinize	tantalize
patronize	sensitize	temporize
philosophize	signalize	tranquilize
plagiarize	solemnize	tyrannize
polarize	soliloquize	utilize
professionalize	specialize	vaporize
protestantize	spiritualize	visualize
pulverize	standardize	vitalize
realize	stigmatize	vocalize
recognize	subsidize	vulcanize
reorganize	summarize	vulgarize

124. Distinguish between "already" and "all ready," "sometimes" and "some time(s)," "someone" and "some one (or more) of the number." Use the forms "one's self" and "someone else's" because they are the logical ones. For the spelling of personal names follow *Webster's Biographical Dictionary* and for geographical names follow *Webster's Geographical Dictionary*, unless otherwise instructed.

125. All punctuation marks with the exception of commas should be printed in the same style or font of type as the word, letter, character, or symbol immediately preceding them:

Luke 4:16*a;* *Botanical Gazette* **20**:144 (but: *f.*; or *f.*:)

Exceptions

Italic or boldface parentheses or brackets should not be used:

(see paragraph 6*a*) (*see* **12b**) [*Continued*]

126. Double punctuation is not used except with quotes, parentheses, and brackets. All except ending punctuation should be dropped before a closing parenthesis. End punctuation in syllabus and similar material (see § 195) should be consistent: if there are one or more complete sentences, periods should be used after all entries; if there are no complete sentences, omit periods. Neither a comma nor a dash is ever retained before a parenthetical element (unless the parentheses are used to mark divisions of enumerations run into the text [see § 194]). If needed in the sentence, the comma or the dash is transferred to follow the closing parenthesis. For rules regarding the use of other points with these marks, and for examples, see sections 134, 135, 136, 137, 143, 147, 174, and 184. An abbreviating period is

never omitted before a mark of sentence punctuation, except that, when an abbreviation occurs at the end of a declarative sentence, the period is not doubled. When a part within a sentence needs a mark of punctuation for clearness at a point where a mark of sentence punctuation should fall, the stronger mark only is retained:

O. S. P., speaking for a study club, asks for information.

The business was organized under the name of Allen & Co.

You may well ask, "What are his qualifications?"

Who shouted, "Red apples! Ripe apples!"

PERIOD

127. A period is used to indicate the end of a declarative or imperative sentence (see § 132):

The snow is falling fast. Please sit down.

Exceptions

An interrogation point should be used at the end of a declarative sentence if an interrogative meaning is intended:

The Tale of Two Cities is not interesting? Pshaw!

128. Put a period after an abbreviation (see §§ 126, 130):

St. Paul	10 mm.
No. 1	1201 E. Main St.
ibid.	SE. ¼ of SW. ¼, T.
Macmillan Co.	3 N., R. 69 W.
Mr. Smith	Sec. 11, middle of S. line

Exceptions

a) Do not use a period after the chemical symbols, the format signs of books, or the phrase "per cent":

O, Fe 4to, 8vo 2 per cent (see § 94)

b) Do not use a period after the recognized abbreviations for linguistic epochs, for titles of well-known publica-

tions in technical matter of which the initials only are given, after "MS" (manuscript), after letters used as names of source material (§ 52*b*), after "Mme" and "Mlle" in French (see § 90), or after "Ste" (see § 105*b*):

IE (=Indo-European); OE (=Old English); OFr (=Old French); MHG (=Middle High German); *JNES* (=*Journal of Near Eastern Studies*); *ZaW* (=*Zeitschrift für alttestamentliche Wissenschaft*); *CIL* (=*Corpus Inscriptionum Latinorum*); *PMLA* (=*Publications of the Modern Language Association*); 𝔊, Q (MSS)

c) British practice countenances the omission of an abbreviating period after "Mr," "Dr," "Co," etc. (see § 90).

129. Treat the metric symbols[1] as abbreviations:

6 cc. (cubic centimeters)	4 sq. dm. (square decimeters)
1 mm. (millimeter)	6 mg. (milligrams)

130. Distinguish between an abbreviation (a shortened form followed by a period) and a contraction (an abridged form using an apostrophe for omitted letters):

mfg., m'f'g sec., sec'y natl., nat'l

An old style of contraction, without the apostrophe but with the last letter set superior, is no longer in use except in copying early printed works:

w^d sh^d w^h y^e

131. Use no period after Roman numerals, even if they have the value of ordinals, except in enumerating items (see §§ 18, 274):

Vol. IV	II. The Stone Age
Louis XVI	IX. Division of Words
John Butler III	XV. Under the heading of . . .

[1] With regard to symbols of measurement note these typographical points: *Astrophysical Journal*, 12 mm (with thin space and no period); $2^{h}3^{m}4^{s}$ (superior abbreviations).

132. Omit the period after all display lines; after running heads; after centered headlines; after sideheads set in separate lines; after cut-in heads; after box headings in tables; after superscriptions and legends that do not make more than a single line of type; after date lines heading communications; and after signatures (see § 47).

133. Omit the period after items in enumerated lists unless one or more items are complete sentences (see § 126).

134. The period is placed inside the quotation marks for appearance' sake. Put it inside the parentheses or brackets when the matter inclosed is an independent sentence forming no part of the preceding sentence; otherwise, outside (see § 126):

Tennyson's "In Memoriam."

Put the period inside the quotation marks. (*This is a rule without exception.*)

When the parentheses form a part of the preceding sentence, put the period outside (*as, for instance, here*).

EXCLAMATION POINT

135. The exclamation point is used to mark an outcry and also an emphatic or ironical comment. This may occur within a declarative sentence (see § 126):

Long live the king! "Good!" he cried.

The speaker went on: "Nobody should leave his home tomorrow without a marked ballot in their(!) pocket."

"Don't take chances!" is a good motto for automobile drivers.

How dare you say that!

In Spanish the exclamation point is used before, as well as after, the sentence, but the mark that precedes the sentence is inverted:

¡Qué bonita muchacha!

136. The exclamation point is placed inside the quotation marks or parentheses when it is a part of the quoted or parenthetical matter; otherwise, outside (see § 126):

Then the captain shouted, "Cast off!"

In the example given ("What a piece of work is Man!"), the mark is properly used.

Such delicious "brownies"!

INTERROGATION POINT

137. The interrogation point is used to mark a query or to express a doubt:

Who is the author of the new volume in this series?

The prisoner gave his name as Roger Crowninshield, the son of an English baronet(?).

"Can the Bible be understood by young children?" is a question involved in the plan.

In Spanish the interrogation point is used before, as well as after, the question, but the mark that precedes the sentence is inverted:

¿Qué corresponde a cada uno de los siete signos indicados?

Exceptions

a) Indirect questions should not be followed by an interrogation point:

She asked whether he was ill.

b) A technically interrogative sentence, disguised as a question out of courtesy but actually embodying a request, does not need the interrogation point:

Will you kindly sign and return the inclosed card.

Will the audience please arise.

138. The interrogation point should be placed inside the quotation marks or parentheses only when it is a part of the quoted or parenthetical matter (see § 126):

Let us discuss the question: "Who is who, and what is what?"
(*But:* Who knows "what is what"?)

Were you ever in "Tsintsinnati"?

COLON

139. The colon is used to mark a discontinuity of grammatical construction greater than that indicated by the semicolon and less than that indicated by the period. It is commonly used (1) to emphasize a sequence in thought between two clauses that form complete sentences; (2) to separate a grammatically complete clause from a second one that contains an illustration or amplification of its meaning; (3) to introduce a formal statement, an extract, or a speech in a dialogue. The colon often takes the place of an implied "namely," "as follows," "for instance," or similar expression:

(1) This argument undeniably contains some force: thus it is well known that a short sentence may be made to convey two meanings by the insertion or deletion of commas.

The secretion of the gland goes on uninterruptedly: this may account for the condition of the organ.

(2) Most countries have a national flower: France, the lily; England, the rose; etc.

Lambert pine: the gigantic sugar pine of California . . .

(3) The rule may be stated thus: Always . . .

We quote from the address: "It is high time . . ."

CHARLES: "Where are you going?"
GEORGE: "To the millpond."

Exceptions

a) Such introductory words as "namely," "for instance," etc., do not require a colon unless what follows consists of one or more grammatically complete clauses (see §§ 31, 34); otherwise use a comma (see § 32). "As follows" requires a colon if followed directly by the illustrating or enumerated terms or if the introducing clause is incomplete without them; but if the statement in which such a phrase occurs is complete and followed by other complete sentences, use a period:

He made several absurd statements. For example: Science and religion cannot live in the same world. Artists see all things purple. The rich are always the good. Understandings can be attained by being prejudiced.

This is true of only two nations, viz., Great Britain and France.

The rules are as follows:

1. Place the line parallel to . . .

A company publishing texts for use in secondary schools has the following sales procedure. Its sales amount to one million dollars per year.

1. All incoming mail . . .
2. All orders are sent . . .
3. After the order is approved . . .

b) When the second clause is introduced by a conjunctive element leaving no break in sentence thought, no punctuation is needed (see § 31):

He stoutly maintained that "the whole letter is a monstrous forgery."

140. Put a colon after the salutatory phrase of a letter and after the introductory remark of a speaker addressing the chairman or the audience (see §§ 47*b*, 56):

My dear Mr. Brown:

Mr. Chairman, Ladies and Gentlemen:

141. Put a centered (9-unit) colon (i.e., with equal space on either side) between chapter and verse in Scripture passages, between hours and minutes in time indications, and (when such style is used) between volume and page reference (see § 260):

Matt. 2:5–13 4:30 P.M. BOT. GAZ. 109:357. 1947.

142. Put a colon between the place of publication and the publisher's name in literary and bibliographical references (see § 251*c*):

From Galileo to the Nuclear Age (Chicago: University of Chicago Press, 1946), p. 23.

GREGORY, C. O. *Labor and the Law.* New York: W. W. Norton Co., 1946.

143. The colon should be placed outside the quotation marks. When matter ending with a colon is quoted, the colon is dropped and proper sentence punctuation is added (see § 126):

Can we understand why he writes under the head of "Notes and Comments": "Many a man can testify to the truth of the adage"?

SEMICOLON

144. A semicolon is used to mark a more important break in sentence flow than that marked by a comma. Use a semicolon between the two parts of a compound sentence (two independent clauses) when they are not connected by a conjunction. The following adverbs are not considered conjunctions and therefore require the semicolon before them: "then," "however," "thus," "hence," "indeed," and "yet":

This is as important for science as it is for practice; indeed, it may be said to be the only important consideration.

It is so in war; it is so in economic life; it cannot be otherwise in religion.

She closed the window and turned on the radio; yet she still seemed to hear the distant drum.

Their foreign yoke was rather easy; they received some advantages from their master along with political slavery.

Exceptions

If the clauses are short and in a series, commas are sufficient:

The rain beat against the window, the wind howled in the chimney, and the house creaked and groaned in the storm.

145. For enumerations within a single sentence, observe the relative values of comma, semicolon, and colon. Semicolons are to be used between the items unless these are short and simple; in a series of simple character, with little or no punctuation within the elements, comma separation is sufficient. Within each item, as between them successively, punctuation is based on desire for emphasis and clearness. If an enumerative sentence is complicated, it should be broken into two or more sentences (see § 31):

The membership of the international commission was made up as follows: France, 4; Germany, 5; Great Britain, 1 (owing to a misunderstanding, the announcement did not reach the English societies in time to secure a full quota from that country; Sir Henry Campbell, who had the matter in charge, being absent at the time, great difficulty was experienced in arousing sufficient interest to insure the sending of even a solitary delegate); Italy, 3; the United States, 7.

The defendant, in justification of his act, pleaded that (1) he was very despondent over the loss of his wife; (2) he was out of work; (3) he had had nothing to eat for two days; (4) he was under the influence of liquor.

Presidents Brown, of Yale; White, of Harvard; Smith, of Columbia; and Jones, of Chicago . . .

146. Use a semicolon to separate references to various divisions of the same work (see § 169):

Gen. 2:3–6, 9, 14; 3:17; chap. 5; 6:15.

MLN, XXV, 26; XXVI, 31; XXX, 20.

Exceptions

Do not use semicolons between authors' names in a bibliographical reference even though there are three or more authors (see § 164):

Dean, W. T. Sheffield, M. M., Harper, L. J., and Tate, M. T. "Growth Trends of Children in Southwest Virginia," *Journal of the American Dietetic Association*.

147. The semicolon should be placed outside the quotation marks and should follow a closing parenthesis if the context requires a semicolon (see § 126):

Dr. Akenside speaks of a "horrid pile of hills"; along with this frank disapproval of mountains is a similar dislike for their concomitants, such as precipices, wildernesses, and even dense thickets.

Blair has a stream that slides along in "grateful errors"; in Falconer the light strays through the forest with "gay, romantic error."

My uncle's porter, Samuel Hughes,
Came in at six to black the shoes
(I always talk to Sam);
So what does he but takes and drags
Me in the chaise along the flags,
And leaves me where I am.

COMMA

148. The comma indicates the smallest interruption in continuity of thought or sentence structure. There are a few rules governing its use that have become almost obligatory. Aside from these, the use of the comma is mainly a matter of good judgment, with ease of reading

as the end in view. It is well to follow the author's punctuation in cases where there is a choice.

(1) Use a comma between the two parts of a compound sentence when a conjunction is used:

> The bus made an impressive fire, and young men began dancing wildly about it and shouting for the *patria*.
>
> Bombs were exploding nearby, and there was the sound of machine guns overhead.
>
> The banks protecting the rice fields were usually not more than two feet above normal high tide, and it may seem strange that the planters did not raise their banks to a greater height.

Exceptions

a) If the two clauses are very long or are themselves subdivided by commas, a semicolon is used between them even if they are connected by a conjunction (see § 144):

> Brom, who had a degree of rough chivalry in his nature, would fain have carried matters to open warfare and have settled their pretensions to the lady according to the mode of the knights-errant of yore by a single combat; but Ichabod was too conscious of the superior might of his adversary to enter the lists against him.

b) If a more pronounced break than the comma is desired between the two clauses, a semicolon may be used even if there is a conjunction:

> Are we giving our lives to perpetuate the things that the pact has created for its needs, forgetting to ask whether these things still serve today's needs; or are we thinking of living men?

(2) Do not confuse a compound sentence (two or more independent clauses) with a sentence having a compound predicate (two or more verbs which have the same subject). The comma should *not* be used between the two parts of a compound predicate:

He had accompanied Sandford on his first exploring expedition and had volunteered to remain alone at Port Royal.

The union had steadily grown to over forty thousand members and had spread to Missouri to Texas to Mississippi.

Exceptions

A comma *may* be used between the two parts of a compound predicate when the two verbs differ in tense or in mode (active or passive), that is, when the point of view changes between the two verbs:

They were marched up from the south, and had no difficulty in getting to the State House through the loosely held lines.

She thrust the papers into the fire, and was instantly seized by the blackmailer, who had entered unperceived.

He had never intentionally injured anyone, and was not going to begin now.

149. An adjective phrase or clause following a noun and *restricting* or *limiting* the meaning of the noun in such a way that it is needed to show exactly what the noun applies to is not set off by commas; but an adjective phrase or clause which is *non-restrictive* or *purely descriptive*, which could be dropped without changing the application of the noun it modifies, is set off by commas:

I read the book that you recommended to me.

The bomb that exploded the repair shop came from a line of planes from the northwest.

Almost all the operations connected with rice-growing in Arkansas are carried out by a population overwhelmingly midwestern and white.

Chicago, which is the greatest railway center of the United States, is the county seat of Cook County.

The church, crowded with worshipers, was engulfed in flame.

Oranges are being shipped in great volume from Florida, with an indicated crop much larger than in 1953.

A number of canoes, filled with whooping Indians, took to the water above and below them.

Welch, who had spotted his friend's predicament, came over and picked the plane off his tail with one burst.

150. A noun or phrase in apposition to another noun is usually set off by commas:

William Ford, chairman of the Board, made the principal address.

The descendants of Davy Crockett, the "half-horse, half-alligator men," will always seek the swamps adjoining the rice fields at sunrise, the long brown shotguns held steady in their hands.

Exceptions

In an expression like "my son John," in which the appositive "John" makes the word "son" more specific in its application, no commas are used to set off the appositive:

This was the signal for Ashley and his ally Woodruff and his protégé James Sevier Conway to start action.

His brother George taught him to play tennis.

O'Neill's play *The Hairy Ape* is great drama.

151. A comma is used to prevent mistaken junction:

To John, Smith was always kind.

He opened the door at once, for his visitor, who was badly out of breath, was evidently in a great hurry.

Soon after, he sold the house and moved away.

152. Put a comma before "and," "or," and "nor" connecting the last two elements in a sequence of three or more; always place a comma before "etc." and "viz." and a comma (or a semicolon) before "namely," "i.e.," and "e.g.":

Tom, Dick, and Harry are all here.

It may be made of copper, silver, or gold.

He saw neither the owner, the agent, nor the tenant.

Neither France for her art, nor Germany for her army, nor England for her democracy . . .

He sent for and received a catalogue listing agricultural implements, etc.

Exceptions

Do not use a comma where such a conjunction serves to connect all the links in a brief and close-knit phrase:

I do not remember who wrote the stanzas—whether it was Shelley or Keats or Moore.

153. Adverbial phrases and long subordinate clauses preceding a main clause (adverbial or adjectival) are set off by a following comma:

When he arrived at the railway station, the train had gone, and the friend who had come to bid him goodbye had departed.

As the next train was not due for two hours, he decided to take a ride about the town.

While he regretted his failure to meet his friend, he did not go to his house.

Because of the heavy snowfall, Kenny was unable to attend.

Since you are ready, we may as well go.

If that is correct, they have no reason for complaint.

154. When a subordinate clause follows a main clause and is restrictive (i.e., could not be omitted without changing the meaning of the main clause), no comma is used to set it off. If it is non-restrictive, it is set off by a comma:

We shall agree to this only if you accept our conditions.

He did not go to his friend's house when he failed to find him at the station.

I will do this gladly, although it is strange that you should ask me.

155. Use comma punctuation to set off conjunctions, adverbs, connective particles, or phrases that make a dis-

tinct break in the continuity of thought, summarizing what has preceded, enumerating what follows, or indicating an antithesis in thought to what precedes (see § 159):

Indeed, this was exactly the point of the argument.

Moreover, he did not think the plan was feasible.

Nevertheless, he consented to the scheme.

This statement, therefore, cannot be verified.

That, after all, seemed a very trivial matter.

The gentleman was, of course, wrong.

On the other hand, it is not necessary to emphasize the fact.

However, we shall take that up later.

He had, consequently, to begin over again.

Exceptions

Do not use a comma with such words when the connection is logically close and structurally smooth enough not to call for any pause in reading:

The ruse was obvious indeed.

Therefore I say unto you, Be not afraid of them that kill the body and after that have no more that they can do.

He was perhaps thinking of the future.

156. Separate two or more adjectives from one another by commas if each modifies the noun alone. If the first adjective modifies the idea of the combination of the noun and the second adjective, no comma should be used:

Shelley had proved a faithful, sincere friend.

We were accosted by a huge white owl, who said, "To-whoo!"

They were interested in the admirable political institutions of the country.

157. An introductory participial or gerundival phrase, especially when containing an explanation of the main clause, should be set off by a comma:

Being asleep, John did not hear the door open.

Exhausted by a day's hard work, he slept like a stone.

Judging from his appearance, he has not been altogether unlucky.

In measuring a type page, the type area of the page, including the running head, should be included.

158. Set off with comma punctuation an antithetical clause or phrase introduced by "not" if the modified element is complete without it:

Men addict themselves to inferior pleasures, not because they deliberately prefer them, but because they are the only ones to which they have access.

But: He not only was victorious but won by a large majority.

159. For parenthetical, adverbial, or appositional clauses or phrases, use commas to indicate structurally disconnected, but logically integral, interpolations; dashes, to indicate both structurally and logically disconnected insertions (see § 179); parentheses, to indicate even less essential parts of the sentence (see § 196):

Since, from the naturalistic point of view, mental states are the concomitants of physiological processes . . .

The French, generally speaking, are a nation of artists.

The English, highly democratic as they are, nevertheless deem the nobility fundamental to their political and social systems.

There was a time—I forget the exact date—when these conditions were changed.

I (being the person least concerned) will go as soon as the car arrives.

160. Use a comma to separate two identical or closely similar words, even if the sense or grammatical construction does not require such separation (see § 151):

Let us march in, in twos.

Whatever is, is good. (*But:* He said that that lad was ten.)

161. A complementary, qualifying, or antithetical word, phrase, or clause that interrupts the sentence should usually be set off by commas:

Gentlemen, the present law, being of recent enactment, may not be known generally.

That, however, does not relieve from blame this defendant, who is clearly guilty.

This harsh, though at the same time logical, conclusion . . .

The deceased was a stern and unapproachable, yet withal sympathetic and kindhearted, gentleman.

The most sensitive, if not the most elusive, part of child nature . . .

162. Two or more co-ordinate phrases or clauses ending in a word governing or modifying another word in a following phrase or clause should be separated by commas:

There lay a shallow body of water connected with, but well protected from, the open sea.

He was as tall as, though much younger than, his brother.

The cultivation in ourselves of a sensitive feeling on the subject of veracity is one of the most useful, and the enfeeblement of that feeling one of the most hurtful, things.

This road leads away from, rather than toward, your destination.

163. Interdependent antithetical clauses should be separated by a comma:

The better a proverb is, the more trite it usually becomes.

Go where a man may, home is the center to which his heart turns.

The older we grow, the more we learn.

164. Use a comma to separate two unrelated numbers (see § 160) and between authors' names in bibliographies even if there are more than two authors (see § 146):

In 1938, 347 teachers attended the convention.

November 1, 1949, is . . .

CHARTERS, W. W., SMILEY, D. F., and STRANG, R. M. *Today's Health and Growth Series.*

165. A comma is employed to indicate the omission, for brevity or convenience, of a word or words readily understood from the context:

In Illinois there are seventeen such institutions; in Ohio, twenty-two; in Indiana, thirteen.

In Lincoln's first cabinet Seward was secretary of state; Chase, of the treasury; Cameron, of war; and Bates, attorney-general.

Exceptions

When such constructions are smooth enough not to call for commas (and consequent semicolons), use the simpler punctuation:

One puppy may resemble the father, another the mother, and a third some distant ancestor.

166. A brief direct quotation, maxim, or similar expression should be separated from the preceding part of the sentence by a comma. A colon introduces a long, formal quotation (see § 139):

God said, "Let there be light."

167. Use a comma before "of" in connection with residence, and with title or position when following the name:

Mr. and Mrs. McIntyre, of Detroit, Michigan

William Williams, president of Beloit College, . . .

Exceptions

Exceptions are those cases, historical and political, in which the place name practically has become a part of the person's name or is so closely connected with this as to render the separation artificial or illogical:

Clement of Alexandria

Philip of Anjou

King George of England

Chancellor Kimpton of the University of Chicago

Professor Smith of the Division of the Humanities

168. Use a comma after exclamatory "oh" with other words following, but not after vocative "O" (see § 36):

Oh, why did not Cerberus drag me back to hell?

O thou most mighty ruler!

169. In non-classical literary references (cf. § 257) insert a comma between consecutive numbers to represent a break in the continuity of separate references to the same work (see § 146); use an en dash to represent one continuous reference between the consecutive numbers (see § 188):

pp. 4, 7–8, 10 Ezra 5:7–8

Mod. Lang. Jour., IV, 23–30, 33, 36

170. Put a comma after digits indicating thousands:

1,276 115,000 10,419 4,285,995

Exceptions

a) In German and in Spanish a period is used instead of a comma to indicate thousands:

69.190.175 1.279 14.091

b) Astrophysical and botanical publications do not use a comma with four figures:

6225 (*but:* 10,284) 1543 days

c) A comma is not used in date or page numbers or between the constituents of dimensions, weights, and measures or between fractional sums of money:

2200 B.C. 2 hr. 4 min. 3 ft. 6 in. 4 lb. 2 oz.

p. 2461 (*but:* Pp. 1,230) £6 2*s.* 4*d.* Fr. 5.12 DM. 10

171. In French addresses use a comma between the residence number and the name of the street or thoroughfare:

13–21, Rue Montparnasse 18, Rue de Provence

172. Separate month and year[2] and similar time divisions by a comma:

In November, 1941, the blow fell.

New Year's Day, 1906 Holy Week, 1060

Exceptions

Do not use a comma between month and year in display lines:

August 1852 May 1947 Christmas 1949

173. Omit the comma at the end of every display line, such as a signature, superscription, running head, centered heading, box heading, date line, etc. (see § 47).

174. The comma is always placed inside the quotation marks, but it follows the parenthesis if the context requires it (see § 126):

See the sections on "Quotations," which may be found elsewhere in this volume.

Here he gives a belated, though stilted (and somewhat obscure), exposition of the subject.

APOSTROPHE

175. An apostrophe is used to mark the omission of a letter or letters in the contraction of a word or of figures in a number. In the case of contractions containing a verb and a negative, the negative is attached to the parent word and no space is required between them:

don't	ne'er	the class of '96
haven't	'twas	early in '22
m'f'g	'twasn't	"'cause"
nat'l	wouldn't	"takin' me 'at"

176. The possessive case of nouns, common and proper alike, is formed by the addition of an apostrophe, or an

[2] *Modern History* omits the commas in dates.

apostrophe and *s* (see § 117); the possessive of plural proper nouns, by adding an apostrophe only (see § 177):

a man's word	horses' tails	Themistocles' era
Jones's farms	Scott's *Ivanhoe*	for appearance' sake

The Williamses' and Powerses' cars collided.

the *Journal*'s style (*roman* "s")

177. The plurals of figures (see § 102), and of rare or artificial noun-coinages, are formed by the addition of an apostrophe and *s*. Plurals of spelled-out numbers are formed in accordance with the usual rules. Plurals of proper nouns ending in a sibilant are formed by adding *es;* others, by adding *s*. English plurals of foreign words are formed by adding an apostrophe and roman *s:*

in the 1900's	the Pericleses and Socrateses of literature
the YMCA's	all the Tommy Atkinses of England
these I-just-do-as-I-please's	the Rosses and the Macdougals
in 2's and 3's	*hau*'s
in twos and threes	*turbe*'s
at sixes and sevens	*mea culpa*'s
the three R's	
"Ave Marias"	

DASH

178. An em dash is used to denote a sudden break in thought that causes an abrupt change in sentence structure. Use dashes only for striking breaks in continuity:

Do we—*can we*—send out educated boys and girls from the high school at eighteen?

The Platonic world of the static and the Hegelian world of process—how great the contrast! "Process"—that is the magic word of the modern period.

179. Use em dashes (rarely parentheses—see § 196) to set off clauses that are both logically and structurally independent interpolations (see § 159):

This may be said to be—but, never mind, we shall ignore that.

There came a time—let us say, for convenience, with Herodotus and Thucydides—when this attention to actions was conscious and deliberate.

If it be asked—and in saying this I but epitomize my whole contention—why the Mohammedan religion . . .

180. An element added to give emphasis or explanation, or to expand a phrase occurring in the main clause through repetition of a significant word, should be introduced by a dash:

To him they are more important as the sources for history—the history of events and ideas.

Here we are face to face with a new and difficult problem—new and difficult, that is, in the sense that . . .

181. Wherever there is added or inserted a defining or enumerating complementary element, dashes should preferably be used to mark the addition (see § 196):

These discoveries—gunpowder, printing press, compass, and telescope—were the weapons before which the old science trembled.

But here we are trenching upon another division of our field—the interpretation of New Testament books.

Christianity found in the Roman Empire a civic life which was implicated by a thousand roots with pagan faith and cultus—a state which offered little.

182. In sentences having several elements as subject of the main clause, a final—summarizing—clause should be preceded by a dash:

Amos, with the idea that Jehovah is an upright judge; Hosea, whose Master hated injustice and falsehood; Isaiah, whose Lord would have mercy only on those who relieved the widow and the fatherless—these were the spokesmen.

183. Let an em dash precede the reference (author, title of work, or both) following a direct quotation that consists of at least one complete sentence, either in foot-

notes or when cited independently in the text. Better practice indicates ordinary footnotes for such credit references:

"I felt an emotion of the moral sublime at beholding such an instance of civic heroism."—*Thirty Years*, I, 379.

184. A dash should not ordinarily be used with any other point except a period (see §§ 126, 187).

Exceptions

When the parenthetical clause set off by dashes itself requires an interrogation or exclamation point, such punctuation may be retained before the second dash:

Senator Blank—shall we call him statesman or politician?—introduced the bill.

If the ship should sink—which God forbid!—he will be a ruined man.

In the face of these findings—how discouragingly many there are!—our path is beset with difficulties.

185. A word or phrase set in a separate line and succeeded by elements at the beginning of each of which it is implied should be followed by a dash:

I recommend—

1. That we kill him.
2. That we flay him.

186. In French, Spanish, and Italian a dash is used before a speech in direct discourse instead of quotation marks before and after (see § 72). When the speech is followed in the same sentence by other matter, a dash is placed after the speech in Spanish and Italian, but only the ordinary sentence punctuation is used in French. In French a space appears before and after a dash that is used to set off a speech, but in Spanish no space is used, and the usual punctuation is followed in quotations except that a comma replaces the period:

— Et par là cet honneur n'était dû qu'à mon bras.

— Enfin, repliqua-t-il gaiement, voici le premier mot qui m'encourage.

—Esto es el arca de Noé—afirmó el estanciero.

—Avreno la neve,—annunziò la vecchià.

—Ei fondi?—domandò Conzenzione.

187. A dash may be used in connection with sideheads, whether the following text is run in or paragraphed. Good style calls for a period before the dash when run in (see §§ 37*a*, 48):

2. *The language of the New Testament.*—The lexicons of Grimm-Thayer, Cremer, and others . . ,

NOTE.—The foregoing has been taken from . . .

Biblical criticism in other denominations—

A most interesting article appeared in the *Expository Times* . . .

188. Use a dash to mark the omission of the word "to" between two words or numbers (see § 169):

May–July, 1936 (*en dash*) pp. 3–7 (*en dash*)

May 1, 1935—July 1, 1936 (*em dash*) Luke 3:6—5:2 (*em dash*)

Exceptions

a) Years or seasons extending over parts of two successive calendar years are indicated by use of a slant line:

1936/37 387/386 B.C.

b) If the word "from" precedes the first word or number, use "to" instead of the dash:

from May 1 to July 1, 1936 from May to July, 1948

189. In connecting consecutive numbers omit hundreds from the second number (i.e., use only two figures) unless the first number ends in two ciphers; in that case repeat the full form.[3] If the next to the last figure in the first num-

[3] *Astrophysical Journal*, *Botanical Gazette*, and *Journal of Geology* always repeat the hundreds: "1880–1895"; "pp. 113–116."

ber is a cipher, do not repeat this in the second number. In citing dates before Christ, always repeat the hundreds (because representing a diminution, not an increase) (see §§ 169, 188):

1880–95	1900–1906	A.D. 170–73
pp. 113–16	1904–5	387–324 B.C.
secs. 300–302	pp. 102–7	

190. Omit no part of a symbol essential to clearness:

0°–10.5° C.	(*not:* 0–10.5° C.)
$5.00–$10.00	(*not:* $5.00–10.00)
£5–£6	(*not:* £5–6)
40¢–47¢	(*but:* 39–47 per cent)

191. A 2-em dash is used (without space) following a date to indicate time as still continuing; after a word of which the ending is to be supplied; or to indicate missing letters:

1876——
We ha—— a copy in the library.
H——h [Hirsch?]

192. A 3-em dash is used (with space on each side) to denote a whole word omitted or to be supplied; it is also used in bibliographies to indicate the same author as in the preceding item (see § 263).

193. An em dash is often used in indexes and bibliographies (without space) before the first words of subentries to save repeating cue words (see §§ 315, 319*G*).

PARENTHESES[4]

194. Place between parentheses figures or letters used to mark divisions of enumerations run into the text:

The reasons for his resignation were three: (1) advanced age, (2) failing health, and (3) a desire to travel.

[4] For other marks of punctuation used before or after parentheses see §§ 126, 134, 135, 136, 138, 147, 174.

A hyphen is used to show (*a*) the combination of two or more words into a single term representing a new idea; (*b*) the division of a word at the end of a line; (*c*) a part of a word (prefix, suffix, or root); and (*d*) the division of a word into syllables.

195. Parentheses are used in pairs except that, when enumerated divisions are paragraphed, a single parenthesis is ordinarily used to follow a lower-case (italic) letter or a lower-case Roman numeral; a period is used with Arabic figures and capital (roman) letters. In syllabi and matter of a similar character, adhere to the following scheme of notation and indention:

I. Under the head of . . .
  A. Under . . .
    1. Under . . .
      a) Under . . .
        (1) Under . . .
          (*a*) Under . . .
            i) Under . . .
            ii) Under . . .
          (*b*) Under . . .
        (2) Under . . .
      b) Under . . .
    2. Under . . .
  B. Under . . .
II. Under the head of . . .

196. Parentheses should not ordinarily be used for parenthetical clauses (see §§ 180, 181) unless confusion might arise from the use of less distinctive marks or unless the content of the clause is wholly irrelevant to the main argument (see §§ 159, 179):

He meant—I take this to be the (somewhat obscure) sense of his speech—that . . .

The period thus inaugurated (of which I shall speak at greater length in the next chapter) was characterized by . . .

The contention has been made by Smith (*op. cit.*) that . . .

The theory referred to (p. 36) seems . . .

BRACKETS

197. Brackets are used in pairs (1) to inclose an explanation or note; (2) to indicate an editor's interpolation in a quotation; (3) to rectify a mistake (such as may appear in editing a book or manuscript); (4) to supply an omission; (5) for parentheses within parentheses; and (6) for the phonetic transcript of a word:

(1) [1][This was written before the first publication of Herbert Spencer's book.—EDITOR.]

(2) "These [the free-silver Democrats] asserted that the present artificial ratio can be maintained indefinitely."

(3) "As the Italian [Englishman] Dante Gabriel Ros[s]etti has said, . . ."

(4) *John Ruskin.* By Henry Carpenter. ["English Men of Letters," Vol. III.] London: Black, 1900.

(5) Grote, the great historian of Greece (see his *History* [2d ed.], I, 204), . . .

(6) hagiolatry [hăg′ĭ·ŏl′ă·trĭ]

198. Such phrases as "*To be continued*" at the end, and "*Continued from . . .*" at the beginning, of articles, chapters, etc., should be placed between brackets, centered, and set in italics (see § 71) and in type reduced in size in accordance with the rule governing reductions:

[*Continued from p. 320*]

[*To be concluded*]

ELLIPSES

199. Ellipsis marks are used to indicate the omission from quoted matter of one or more words not essential to the immediate purpose, and also to indicate illegible words, mutilations, and similar lacunae in the original material. For English and German text, mark such ellipses by

using three periods separated by 3-to-em spaces (see § 85). If such omission occurs after a complete sentence, do not consider the preceding period as part of the three ellipsis marks. A 3-to-em space should be used before the ellipsis as between sentences (see p. 8):

> The point . . . is that the same forces . . . are still the undercurrents of every human life. . . . We may never unravel the methods of the physical forces; . . . but . . .

200. To mark the omission of a whole paragraph of prose or of a full line of poetry, insert a full line of periods separated by em or 2-em quads according to the length of the line. In no case, however, should such marks extend beyond the longest type line:

> I think it worth giving you these details, because it is a vague thing, though a perfectly true thing, to say that it was by his genius that Alexander conquered the Eastern world.
>
> . . . . . .
>
> His army, you know, was a small one. To carry a vast number of men would have been disastrous.

201. To mark the omission of letters in mutilated manuscripts or inscriptions, or lacunae in original writings, use one period for each letter lacking, with space as between words:

[Αἰ]σχύ[λος—]
[Εὐ]έτης ׀
[Πο]λυφράσμ[ων—]
[Νόθ]ιππος ׀
[Σοφ]οκλῆς ΔΠ׀׀׀
[. . . .] τος ׀׀[—?]
[Ἀριστί]ας [—]

[. . . . . .]ασ[—]
[Καρκί]νος Δ׀
[Ἀστ]υδάμας Π׀׀ [—?]
[Θεο]δέκτας Π׀׀
[Ἀφα]ρεύς ׀׀
[. . . . ω]ν ׀׀ Αι
. . . . . Φρ-
. . . . . ׀׀ Ὁμ-
Δ'
Ξ-

202. In French and Spanish text use three periods with no space between them, but use a 3-to-em space before them. In Italian text use four periods with no space between or before them. Any punctuation mark is considered as taking the place of the first period:

«Ce n'est pas que je n'aime plus l'Algérie ... mon Dieu! un ciel! des arbres! ... et le reste! ... Toutefois, sept ans de discipline. ...»

E este fue siempre Dios e sera Dios; ca el non pudo aver fin en ningun tiempo. ... Aquella nascencia fue segund omne.

"Piano!... Ho sentito muovere di là.... C'è qualcuno.... Dev'essera la.... cosa dell'ingegnere...."

203. An ellipsis is usually treated as a part of the citation and consequently should be inclosed in the quotation marks (see § 85).

HYPHEN

204. A hyphen is used to show (1) the combination of two or more words into a single term (compound word) representing a new idea; (2) the division of a word at the end of a line, the remainder of which must be carried to the next line (see "Division of Words," pp. 125-34); (3) a part of a word (prefix, suffix, or root) (§ 227); and (4) the division of a word into syllables (§ 228). The tendency is to omit the hyphen between the elements of compound words whenever current usage establishes a new meaning for them in union.

205. Hyphenate adjectival phrases formed of two or more words preceding the nouns modified where ambiguity might result:

trade-union work	matter-of-course attitude
first-class investment	well-known man
high-school course	better-trained teachers
joint-stock company	English-speaking peoples

nineteenth-century progress	white-rat serum
up-to-date machinery	four-year-old boy
house-to-house canvass	go-as-you-please fashion
deceased-wife's-sister bill	the feeble-minded person
much-needed rest	dark-green shutters

Exceptions

a) Do not hyphenate adjectives formed of two proper names having their own fixed meaning:[5]

Old Testament times	Old English spelling
New York subways	Scotch Presbyterian doctrines

b) Do not hyphenate geographical terms when the expression is a geographical entity:

Central American climates (*but:* Latin-American customs)
Central Americans (*but:* Latin-Americans)

South American coffee	North American zones

c) Do not hyphenate foreign phrases used in an adjective sense or separate such phrases at ends of lines (see § 51):

a laissez faire policy	an a priori argument
ante bellum South	post mortem examination

d) Do not hyphenate combinations of adverb and adjective, or adverb and participle, where no ambiguity could result:

an ever increasing flood	highly developed species

e) Do not hyphenate, even when used as adjectives, the following phrases:

real estate tax	child study training
old age pension	civil service appointment
poor law enactment	public school districts
family welfare work	social security laws
public welfare administration	social service articles

[5] The Oriental Institute hyphenates when used as adjectives: "Lake-Dweller type," "Round-Barrow type."

f) Do not hyphenate adverbs or combined adjective elements used after the word modified:

He is a man well known in the neighborhood.

Pages i and ii become the flyleaf, so called.

Her gown and carriage were strictly up to date.

g) Do not hyphenate chemical terms used as adjectives:

sodium chloride solution sulfuric acid test

h) Do not hyphenate technical terms used in anthropological descriptions:

middleheaded highheaded shortheaded

i) Do not hyphenate when a two-word compound contains an apostrophe (see § 225):

history teacher's papers first semester's courses

206. Where one of the components of a compound adjective contains more than one word, an en dash should be used in place of a hyphen:

New York–Chicago freight traffic

Anglo-Saxon–Norman French customs

(*But:* Indo-European-speaking Hittites)

Wherever two or more compound words have a common base, this element may be indicated in all but the last by a hyphen:

a fourth- or fifth-grade lesson two-, three-, or fourfold

2- or 3-em quads two- and three-year-olds

207. (1) An adjective or a noun united with a present or a past participle, or (2) a present participle united with a preposition used absolutely (i.e., not governing a

following noun), to form a new adjective or noun, should be hyphenated:

atrocious-smelling	liquor-crazed	stem-winding
dark-colored	love-sick	war-marred
dog-tired	quiet-spoken	lean-to
foreign-born	sinister-looking	lying-in
habit-worn	snow-blind	leveling-up

208. Compound words with "ache," "book," "fold," "house," "mill," "room," "shop," "skin," "store," "work," and "yard" should be printed as one word when the prefixed noun contains only one syllable and should be printed as two separate words when it contains two or more:

backache, toothache; stomach ache

bankbook, casebook, checkbook, handbook, notebook, schoolbook, sourcebook, textbook; pocket book, reference book, story book

twofold, threefold, tenfold; fifteen fold, a hundred fold

boathouse, clubhouse, greenhouse, guardhouse, schoolhouse, storehouse; boarding house, business house, clearing house, engine house, printing house

cornmill, handmill, sawmill, windmill; chocolate mill, paper mill, water mill

bedroom, classroom, schoolroom; drawing room, lecture room, sitting room, recitation room, recreation room

pawnshop, sweatshop, tinshop, workshop; barber shop, bucket shop, policy shop, tailor shop

bearskin, calfskin, sheepskin; alligator skin, otter skin, rabbit skin

bookstore, drugstore; candy store, drygoods store, grocery store

casework (caseworker), classwork, handwork, schoolwork, teamwork, woodwork; filigree work, metal work, velvet work

barnyard, churchyard, schoolyard, stockyard; lumber yard, materials yard

Exceptions

The hyphen is sometimes omitted for the sake of appearance or because custom has given the two words a special meaning:

bond house	desk room	feed store
coach house	gun room	book work
bone mill	car shop	field work
stamp mill	shoe shop	moose yard

209. Compounds of "maker," "dealer," and other words denoting agency, and compounds indicating equal participation, should be hyphenated:

harness-maker	taxi-driver	the poet-artist Rossetti
car-dealer	soldier-statesman	author-critic
book-collector	trapper-hunter	city-state

Exceptions

a) The hyphen is omitted in unwieldy combinations that could not be ambiguous:

encyclopedia compiler materials gatherer

b) Some words of everyday occurrence that have an acquired meaning are used without a hyphen:

bookdealer	dressmaker	storyteller
bookkeeper	proofreader	taxpayer
bookmaker	schoolboy	washerwoman
businessman	serviceman	waterproof
copyholder	shopgirl	workingman

210. Compounds the last term of which is derived from a transitive verb should be hyphenated:

clay-modeling	gear-engaging	noun-coinage
fool-killer	hero-worship	office-holder
fun-loving	interest-bearing	wage-earner

Exceptions

Omit the hyphen in compounds the first term of which is derived from a transitive or an intransitive verb:

boarding school	hiding place	trading post
boiling point	meeting place	turning point
chopping block	running board	vanishing point
flying field	rocking chair	wailing wall
frying pan	starting gate	whipping boy

211. Compounds of "brother," "daughter," "father," "fellow," "foster," "mother," "parent," and "sister" should not be hyphenated when forming the first element of a compound:

brother king	fellow beings	parent nucleus
brother officer (*but:* brotherhood)	fellow man (*but:* fellowship)	parent speech
daughter cell	foster child	parent word (*but:* parenthood)
daughter nucleus	foster home	sister club
father confessor	mother church	sister nation (*but:* sisterhood)
father love (*but:* fatherland)	mother tongue (*but:* motherhood)	sister ship

212. Compounds of "cross" usually demand a hyphen:

cross-country	cross-question	cross-stitch (*but:*
cross-feed	cross-reference	crosshatch,
cross-purpose	cross-section	crosswise, etc.)

213. Compounds of "great," indicating degrees in kinship, call for a hyphen:

great-grandfather great-great-grandnephew

214. Compounds with "god" and some compounds of "life" require a hyphen:

forest-god
moon-god
river-god
sun-god
wolf-god

life-history
life-line
life-principle
life-story (*but:* lifeblood, lifelong, lifetime, etc.)

215. Compounds of "folk," "post" (other than those made with the prefix), and "power" do not seem to follow any set rule. The following show the variations (consult Webster when in doubt):

folk art
folk dance
folk song
folkland
folklore
folkway
post exchange
post hole
post office
post road

post-Aztec
post-biblical
post-Exilic
post-free
post-obit
post-Renaissance
postgraduate
postmark
postmaster
postmeridian

postscript
postthoracic
postwar
candle power
purchasing power
water power
will power
horsepower
manpower
womanpower

216. When "self" forms the first element of the compound, a hyphen should be used:

self-conscious
self-control
self-denial

self-evident
self-made
self-reliance

self-respect
(*But:* selfsame, selfless, selfhood, etc.)

217. A hyphen should be used in most combinations with "half," "quarter," etc.:

half-asleep
half-dead horse
half-past two
half-right
half-running
half-truth

half-year (*but:* halfway, halftone, halfpenny, halfhearted)
quarter-final
quarter-mile (*but:* quarterback, quartermaster)

218. Adjectives formed by the addition of "like" to a noun are usually printed as one word if the noun contains only one syllable (except when ending in *l*); if it contains more (or is a proper noun), the adjectives should be hyphenated:

apelike	lifelike	eel-like
childlike	business-like	American-like
doglike	habit-like	Puck-like (*but:* Christlike)
homelike	tiger-like	
lenslike	bell-like	Quaker-like

219. Compounds of "master" should not be hyphenated. Set as a compound word without space or as two words:

master builder	master wheel
master key	mastermind
master mason	masterpiece
master mechanic	mastership
master stroke	mastersinger
master touch	masterwork

220. "Vice," "ex-," "elect," and "general," constituting parts of titles, should be connected with the chief noun by a hyphen:

Vice-Consul Taylor	ex-President Taft[6]
the governor-elect	the postmaster-general
governor-general	Lieutenant-Governor Jones
attorney-general	ex-serviceman

Exceptions

a) In cases where the prefix has become an established part of the name, the hyphen has been omitted by custom:

vicegerent viceroy vicereine

[6] *But better:* former President Taft.

b) Military and medical terms should not be hyphenated:

lieutenant general master sergeant surgeon general

221. Prefixes when joined to roots do not retain the hyphen except in combination with some words beginning with their terminal vowel or sometimes with *w* or *y:*

biweekly	co-worker	reread
coeducation	overambitious	reunite
coequal	overconfident	rewind
coexistence	pre-empted	reword
conjoint	prehistoric	rewrite
co-operation	prewar	reyield
co-owner	rearrange	unco-ordinated
copilot	re-enter	unmanly

Exceptions

a) The hyphen is used when the prefix is joined to a proper name:

Pan-American	pre-Cambrian	pseudo-Christianity
Pan-Islamic	Proto-Egyptian	un-Christian

b) The hyphen is sometimes retained in long or unusual formations:

re-democratize re-pulverization pre-professional

c) When the first vowel of the added word would form a diphthong with the terminal vowel of the prefix or suggest mispronunciation, the hyphen is retained:

ante-urban	intra-urban
co-author	pro-ally
demi-equitant	supra-eclectic

d) When the meaning varies with the absence of the hyphen, it is retained:

re-cover (to cover again) re-create (to create again)

re-formation (as distinguished from reformation)

e) As a rule, "extra," "quasi," and "ultra" (when prefixed to a proper noun) call for a hyphen unless usage has given a special meaning in consolidation:

extra-dry
extra-hazardous
extra-strong
(*But:* extramural, extraordinary, etc.)
quasi-actor
quasi-argument
quasi-corporation
quasi-heroic
quasi-historical
ultra-Byronic
ultra-French
ultra-Lutheran
(*But:* ultramicroscopic, ultramontane, ultraviolet, etc.)

222. A hyphen should be used with all compounds of "non-":

non-acid
non-active
non-budding
non-business
non-conductor
non-co-operation
non-democratic
non-economic
non-ferrous
non-granular
non-hostile
non-irritating
non-judicial
non-legal
non-manual
non-negotiated
non-porous
non-producing
non-profit
non-religious
non-scientific
non-technical
non-toxic
non-tropical
non-understanding
non-unionism
non-visual
non-voting
non-worker
non-yielding

Exceptions

Omit the hyphen in words of special meaning:

noncombatant
noncommittal
nonconformist
nondescript
nonfeasance
nonentity
nonessential
nonpareil
nonplus

223. Compound nouns consisting of a verb plus a noun (or a pronoun), or a verb plus a verb, should be hyphenated:

cure-all
has-been
know-nothing
make-believe

Exceptions

Omit the hyphen in compound nouns formed from a one-syllable verb and a short adverb:

blowout	flareback	makeup
breakup	hangover	smashup

224. In spelled-out fractional numbers connect the numerator and the denominator with a hyphen unless either already contains a hyphen:

The year is two-thirds gone.

one-half

four and five-sevenths

two and one-third

thirty one-hundredths

(*but:* thirty-one hundredths)

Exceptions

Do not hyphenate in such cases as:

The two hundredth anniversary is being celebrated this year.

One half of his fortune he bequeathed to his widow; the other, to charitable institutions.

(*But:* Two-thirds of the pie was eaten; the other third was still there.)

225. A hyphen should be used in compounds where the first element is a noun in the possessive case:

bird's-eye view	elephant's-foot
cat's-eye	goat's-rue (*but:* goatsbeard)
cat's-paw	lady's-mantle (*but:* lady's maid)
crow's-foot	lady's-slipper
crow's-nest	leopard's-bane

226. In prepositional-phrase compounds hyphens should be inserted:

brothers-in-arms	commander-in-chief	four-in-hand
cat-o'-nine-tails	daughter-in-law	four-o'clocks
coat-of-arms	editor-in-chief	man-of-war

227. A hyphen is used to indicate a part of a word—a root, a prefix, or a suffix—as a particle or syllable not complete in itself:

the prefix *a-* the syllable *-la-*

the Spanish diminutive suffixes *-ito* and *-cita*

228. Hyphens are employed to separate the syllables of a word (see §§ 230 ff.):

di-a-gram ju-bi-la-tion pho-tog-ra-phy

229. The following is a list of words of common occurrence which do not fall under any of the foregoing rules for hyphenation:

after-years	first fruits	title page
bas-relief	good will	trade mark
bio-assay	loanword	trade name
birth rate	mind-set	trade union
blood feud	object lesson	watt-hour
blood relations	sea level	wave length
court-martial	sense perception	well-being
death rate	thought process	well-nigh

230. The division of words at the ends of lines is always undesirable, but many cases occur in which such divisions are unavoidable. Certain rules governing divisions should never be broken, while others are desirable but may be broken when good spacing demands it. In this chapter, therefore, rules marked with an asterisk are unbreakable rules, but those marked with a dagger are subordinate to the rules of good spacing. Section 246, referring to the division of foreign words, is an arbitrary rule and may never be broken. (See rules for spacing, pp. 7–9.)

231. Divide according to pronunciation (the American system), not according to derivation (the English system):*

democ-racy, *not:* demo-cracy knowl-edge, *not:* know-ledge
aurif-erous, *not:* auri-ferous
antip-odes (*still better:* antipo-des—*see* § 232), *not:* anti-podes

As far as compatible with pronunciation, divide compounds on etymological lines or according to derivation and meaning:

dis-pleasure *is better than* displeas-ure
school-master *is better than* schoolmas-ter
never: passo-ver, une-ven, etc.

* Unbreakable rule.

Good taste proscribes any division that is misleading as to meaning or pronunciation. Do not divide, therefore, such words as the following unless it is absolutely unavoidable:

women often prayer water noisy

The following suffixes are indivisible:

-ceous	-geous	-sion
-cial	-gion	-tial
-cion	-gious	-tion
-cious	-sial	-tious

232. Divide on a vowel unless, by so doing, the division is not according to pronunciation (§ 231). In case a vowel alone forms a syllable in the middle of a word, run it into the first line. Treat diphthongs as single letters:†

criti-cism, *not:* crit-icism
particu-lar, *not:* partic-ular
physi-cal, *not:* phys-ical, *nor* physic-al
sepa-rate, *not:* sep-arate

Exceptions

Words ending in *-able* and *-ible* should carry the vowel over into the next line:

convert-ible, *not:* converti-ble
read-able, *not:* reada-ble

233. Two consonants standing between vowels should be separated when the pronunciation warrants:*

advan-tage	foun-da-tion	moun-tain
exces-sive	impor-tant	profes-sor
finan-cier	In-dian	struc-ture

† Subject to the rules of good spacing.

234. In present participles carry over the *-ing:*†

cat-a-logu-ing	en-tranc-ing	pranc-ing
cer-ti-fy-ing	giv-ing	re-vok-ing
chang-ing	im-pro-vis-ing	tempt-ing
dwell-ing	learn-ing	tramp-ing
en-ter-ing	pic-nick-ing	whirl-ing

Exceptions

a) When the ending-consonant sounds of the parent word belong to a syllable with a silent vowel, such consonants become part of the added syllable *-ing:*

bris-tling	gig-gling	ruf-fling
chuck-ling	han-dling	siz-zling
dwin-dling	ram-bling	twin-kling

b) When the ending consonant is doubled before the addition of *-ing*, the added consonant must be carried over:

bid-ding	dab-bing	trip-ping
control-ling	run-ning	twin-ning

235. Do not, except in extreme cases, divide on a syllable with a silent vowel or carry over a syllable of two letters:†

di-vided, *not:* divid-ed	people, *not:* peo-ple
en-titled, *not:* enti-tled	pos-sible, *not:* possi-ble
losses, *not:* loss-es	prin-ciples, *not:* princi-ples
money, *not:* mon-ey	stricken, *not:* strick-en

236. Do not divide on a syllable with a silent vowel:*

aimed	helped	spelled
climbed	passed	vexed

237. One-letter divisions are never permissible. Do not divide such words as:*

able	enough	item
again	even	oboe
amen	event	onus
among	idol	unite

238. When the formation of a plural adds a syllable to a word ending in an *s*-sound, avoid dividing on the plural:†

cross	horse	in-stance
cros-ses	hor-ses	in-stan-ces

239. Do not separate (i.e., put in different lines) the initials of a name, or such combinations as:†

£6 4*s.* 6*d.* 1406 B.C. 6:00 P.M.

240. Do not separate parts of an equation if less than one line; make a separate line and center if necessary:*

$$\frac{a-y}{b}=24\,b+a+x-\frac{y}{2}$$

241. Except in extreme cases do not divide sums of money or other numbers expressed in figures.†

242. In hyphenated nouns and adjectives avoid additional hyphens:†

court-martial, *not:* court-mar-tial

poverty-stricken, *not:* pov-erty-stricken, *much less:* pover-ty-stricken

243. When a divisional mark, such as (*a*) or (1), comes in the middle of a sentence, preferably it should not be separated from the section which it precedes but should be carried over with the matter to which it pertains.†

244. Do not divide proper nouns, especially names of persons, or separate the initials of a name from the name itself, if it can be avoided with good spacing (see §239).†

245. Do not break the last word in more than two consecutive lines, leaving a row of hyphens at the edge of a page.†

246. The following are condensed rules for dividing words in the foreign languages most frequently met in proofreading. While not entirely comprehensive, they will be found to cover every ordinary contingency (see § 230).*

FRENCH

a) The fundamental principle is to divide as far as possible on a vowel, avoiding consonantal ending of syllables:

a-che-ter — ba-lancer, *not:* bal-ancer
in-di-vi-si-bi-li-té — ta-bleau, *not:* tab-leau

b) Two adjacent and different consonants of which the second is *l* or *r* (but not the combinations *rl* and *lr*) are both carried over to the following syllable:

é-cri-vain — qua-tre — par-ler
per-dre — ta-bleau — hur-ler

c) There are as many syllables as there are vowels or diphthongs, even if some vowels be soundless:

fil-les — guer-re — pro-pri-é-tai-re
fui-te — par-lent — vic-toi-re

Exceptions

a) A mute *e* following a vowel does not form a syllable:

é-taient — joue-rai

b) When preceding other vowels and sounded as consonants, *i*, *y*, *o*, *ou*, and *u* do not form syllables:

bien — é-tions — loin
é-cuel-le — fouet-ter — yeux

c) Never divide after an apostrophe:

jus-qu'à demain

d) Certain words of special meaning should never be divided:

grand-chose — grand-mère

GERMAN

a) The fundamental principle is to divide on a vowel as far as possible:

Fa-brik hü-ten le-ben

b) If two or more consonants stand between vowels, usually only the last is carried over:

Karp-fen klir-ren Ver-wand-te

Klemp-ner Rit-ter

c) The consonantal groups *sz*, *ch*, *sch*, *ph*, *st*, and *th* are never separated (but see [*f*] below):

Be-cher Geo-gra-phie La-sten

Bu-sze Hä-scher (*but:* Häus-chen) Ma-thilde

d) If *ck* must be divided, it is separated into *k-k:*

Deckel—Dek-kel

e) In non-German words (*Fremdwörter*) combinations of *b*, *d*, *g*, *k*, *p*, and *t* with *l* or *r* are carried over:

Hy-drant Me-trum Pu-bli-kum

f) Compound words are separated first into their component elements, and within each element the foregoing rules apply:

Fürsten-schloss Inter-esse Tür-an-gel

ITALIAN

a) The fundamental principle is to divide after the vowel, letting each syllable begin with a consonant as far as possible. Where there is only one consonant in intervocalic position, place it with the following vowel:

a-cro-po-li mi-se-ra-bi-le ta-vo-li-no

b) Certain consonantal groups must also be placed with the following vowel. These are *ch*, *gh*, *qu*, *gli*, *r*, *l*, or *s* followed by any consonant other than themselves:

a-qua-rio	na-sce	rau-che
fi-glio	pa-dre	ri-flet-te-re
la-ghe	pe-sta	u-sci-re

c) Consonants, however, must be divided when (1) double, (2) in the group *cqu*, and (3) in a group beginning with *l*, *m*, *n*, or *r:*

ac-qua	cam-po	par-te
af-fre-schi	com-pra	poz-zo
cal-do	den-tro	sen-to

d) Vowel combinations are not divided:

miei	pia-ga	pie-no	tuo

e) No division occurs immediately after an apostrophe:

dal-l'accusa	quel-l'uomo
del-l'or-ga-no	un'ar-te

SPANISH

a) The fundamental principle is to divide on a vowel or group of vowels. Two or more adjacent vowels may not be divided:

au-tor	fue-go	re-cla-mo
bue-no	mu-jer	se-ño-ri-ta
cam-biáis	ne-ga-ti-va	tie-ne
ca-ra-co-les	pre-fe-rir	viu-da

b) A single vowel may not stand alone at the end of a line:

acei-te, *not* a-cei-te	ene-ro, *not* e-ne-ro
ati-co, *not* a-ti-co	uni-dad, *not* u-ni-dad

c) Some two- and three-syllable words may be divided, while others may not:

aho-ra	cie-go	leer
ao-jo	creer	lí-nea
aún	ellos	oa-sis
au-to	eo-lio	oí-do
baúl	ideas	oír

d) A single intervocalic consonant goes with the following vowel, except that compound words are usually divided according to derivation:

ave-ri-güéis	mal-es-tar	semi-es-fe-ra
des-igual	nos-otros	sub-or-di-nar
fle-xi-bi-li-dad	re-ba-ño	(*But:* bien-aven-tu-
in-útil	re-unión	ra-do)

e) Spanish *ch*, *ll*, and *rr* are considered single characters:

ci-ga-rri-llo mu-cha-cho

f) Two adjacent consonants may be separated:

ac-cio-nis-ta	al-cal-de	efec-to
ad-ver-ten-cia	an-cho	is-la

g) The following pairs, however, containing *l* or *r*, except rarely in compounds, are inseparable: *bl*, *cl*, *fl*, *gl*, *pl*, and *br*, *cr*, *dr*, *fr*, *gr*, *pr*, *tr:*

ci-fra	ma-dre	re-gla
co-pla	ne-gro	se-cre-to
im-po-si-ble	no-ble	te-cla
le-pra	pa-tria	(*But:* sub-lu-nar,
li-bro	re-fle-jo	sub-ra-yar)

h) Groups of three consonants not ending with one of the inseparable pairs listed always have an *s* in the middle.

They are divided after the second consonant, since an *s* is always disjoined from a following consonant:

cons-pi-rar	ins-tan-te	obs-cu-ro
cons-ta	in-ters-ti-cio	obs-tan-te

LATIN

a) A Latin word has as many syllables as it has vowels or diphthongs (*ae, au, ei, eu, oe, ui*):

o-pe-re	gra-ti-a	na-tu-ra

b) When a single consonant occurs between two vowels, divide before the consonant:

Cae-sar	me-ri-di-es

c) In the case of two or more consonants, divide before the last consonant except in the combinations: mute (*p, ph, b, t, th, d, c, ch, g*) + liquid (*l, r*), and *qu* or *gu:*

cunc-tus	scrip-tus
om-nis	(*But:* pa-tris, e-quus, lin-gua)

d) Compound words are separated first into their component elements; within each element the foregoing rules apply:

ab-rum-po	ad-est	red-e-o	trans-i-go

GREEK

a) When a single consonant occurs between two vowels, divide before the consonant:

ἔ-χω	ἐ-γώ	ἐ-σπέ-ρα

b) If a consonant is doubled, or if a mute is followed by its corresponding aspirate, divide after the first consonant:

ἀπ-φύς	Ἀτ-θίς	Βακ-χίς	ἔγ-χος

c) If the combination of two or more consonants begins with a liquid (λ, ρ) or a nasal (μ, ν), divide after the liquid or nasal:

ἄλ-σος ἀρ-γός ἄμ-φω ἄν-θος

(*But, before* μν : μέ-μνημαι)

d) The division comes before all other combinations of two or more consonants:

πρᾶ-γμα ἀ-κμή ἄ-φνω ἔ-τνος ἄ-στρον

e) Compound words are divided into their original parts; within each part the foregoing rules apply. The form of compound word which is chiefly found begins with a preposition:

ἀμφ- ἀν- ἀπ- ὑπ- κατ- ἐξ-έβαλον

ἀφ- ἐφ- ὑφ- καθ-ίστημι

RULES FOR COMPOSITION OF GREEK

247. Every vowel or diphthong, and the letter ρ, beginning a word takes a breathing. The rough breathing (῾) carries the sound of *h* (ἐν); the smooth breathing (᾽) has no sound (ἐν). The breathing is placed over the second vowel of a diphthong: αἱ, εἱ, εὑ, αὑ, οὑ, οἱ. All words beginning with ρ or υ take the rough breathing.

There are three accents used in Greek: acute (΄), grave (῾), circumflex (῀). The accent belongs over the lower-case vowel and over the second vowel of a diphthong, but is placed before the capital (῞Ελλην, τοῖς, τούς).

The circumflex accent may be used only on one of the *last two* syllables; the grave may be used on the last syllable only.

The acute accent on the last syllable is changed to grave when preceding another accented word in the same clause. There is practically no other occasion for the grave accent, except on the indefinite enclitic τὶς used alone.

A few monosyllables which are closely connected with the word following are called "proclitics" and take no accent. The proclitics are: the forms of the article ὁ, ἡ, οἱ, αἱ; the prepositions εἰς, ἐν, ἐκ (ἐξ); the conjunctions εἰ, ὡς; the adverb οὐ (οὐκ, οὐχ).

An "enclitic" is a short word pronounced as if part of the preceding word. It loses its accent (Ἀρταξέρξης τε) except

in case of a dissyllabic enclitic after a word with acute accent on next to the last syllable, as Ἀρταξέρξης ἐστί. Some of the common enclitics: τὶς; εἰμί, ἐστί, ἐσμέν, εἰσί; φημί, φησί, φατόν, φατέ, φασί (ἐστί becomes ἔστι at the beginning of a sentence and following οὐκ, μή, ὡς, ἀλλά, τοῦτο). The word before an enclitic receives an added acute accent on the last syllable if it had originally the circumflex accent on the next to the last, or the acute on the third from the last, syllable. The circumflex on the last syllable is not changed by the addition of an enclitic.

Greek punctuation marks: The period and comma are the same as in English; the colon and semicolon are both represented by an inverted period (·); the Greek interrogation point is the same as the English semicolon (;). The apostrophe should not be used in place of a breathing. When a final vowel is elided before a second word beginning with the same vowel, the apostrophe (') is used in its place, especially if the initial vowel of the second word has a rough breathing.

Numbers, when not written out, are represented in ordinary Greek text by the letters of the alphabet, supplemented by three special characters, ϛ′ = 6, ϙ′ = 90, and ϡ′ = 900. The series runs: α′ (1), β′ (2), γ′ (3), δ′ (4), ε′ (5), ϛ′ (6), ζ′ (7), η′ (8), θ′ (9), ι′ (10), κ′ (20), λ′ (30), μ′ (40), ν′ (50), ξ′ (60), ο′ (70), π′ (80), ϙ′ (90), ρ′ (100), σ′ (200), τ′ (300), υ′ (400), φ′ (500), χ′ (600), ψ′ (700), ω′ (800), ϡ′ (900). The diacritical mark resembling an acute accent distinguishes the letters as numerals, and is added to a sign standing alone or to the last sign in a series, 111 = ρια′. For thousands, the foregoing signs are used with a different diacritical mark: ,α = 1,000, ,αρια′ = 1,111, ,βσκβ′ = 2,222.

248. For reference indexes to footnotes or notes at the end of the book use superior numbers in the text, placed after the punctuation marks, without space:

. . . the niceties of style, which were then invading Attic prose,[1] and the variations of form . . .

[1] In particular the avoidance of hiatus.

It is the practice of some publishers to have the reference number for the footnote set on the line of the note instead of using a superior figure:

1. Will Ransom, *Private Presses and Their Books* (New York: R. R. Bowker Co., 1929), p. 19.

If the notes are at the end of the book, the reference number should be set on the line of the note, not as a superior figure.

Exceptions

In German, reference indexes are placed inside the punctuation:

Diesen Stoff hatte mir ein zufällig mir in die Hand geratenes Volksbuch vom *Venusberg* eingegeben[1].

[1] R. Wagner, *Mein Leben* (München, 1917).

249. In special cases such as tabular and algebraic matter, where number references would cause confusion, asterisks, daggers, and other symbols are used for indexes (see § 275):

$F = y^2 + y^{3*}$

* Schenk's equation.

When such symbols are used, the sequence of indexes should be:

* (asterisk or star), † (dagger), ‡ (double dagger), § (section mark), ‖ (parallels), # (number sign)

When more symbols are needed, these may be doubled and tripled in the same sequence:

, ††, ‡‡, §§, ‖‖, ##, *, †††, ‡‡‡, §§§, ‖‖‖, ###

250. Whether at the foot of the table or page or at the end of the chapter or book, the reference number or sign preceding a note takes paragraph indention. If the notes are placed at the end of the book, they should be headed "Notes to Chapter ——," and the running heads should read: "Notes to Pages —— to ——." These notes should be set in a larger-size type than footnotes placed at the foot of the page.

251. Correct arrangement of footnote or note items is important. After the reference figure or sign, the order of items is as follows (for purposes of comparison all the footnotes for which indexes appear in this page are grouped together under [*e*] on pp. 140 and 141):

a) *Author's name with forename or initials first, followed by a comma.*[1]—After the first occurrence, the forename or initials may be dropped if no misunderstanding would result.[2]

b) *The title of the work or the part of a work cited.*—Give the title in full form at first occurrence in each chapter[7] unless it is shown in a formal bibliography set as an appendix. Omission[9] of the title of chapter or article after the first reference in the same chapter is permissible if book title and page reference are given.[13] Abbreviation of a title after its first occurrence in the

same chapter in a footnote may be by ellipses or by word abbreviation, or both.[12] Published titles should be in italic type.[3] Articles[7] or complete parts[15] of publications should be roman quoted. Follow by a comma unless the "facts of publication" are inclosed in parentheses.

c) *The facts of publication.*—These may be given in full[3] or in partial form,[4, 6] but should appear in the same order. For a book follow the order: edition (if more than one), place of publication, publisher, and date. These are inclosed in parentheses.[3] The edition, if given, stands within the parentheses and is followed by a semicolon[3] or is expressed by a superior number placed within the punctuation.[5] The place of publication is followed by a colon.

When a serial publication is not distinguished by volume numbers, but only by year numbers, do not inclose the year in parentheses, so that this date may not be mistaken for date of publication.[11]

When the edition, place of publication, or date of part of a set differs from that of the rest, place the reference to edition, etc., after the volume number or numbers instead of after the title.[20]

When citing a periodical, set the date (month or year), if given, in parentheses after the volume number.[7] If the reference is to a month, year, and page only, the date may appear in its natural order with commas.[14] If a publication date is supplied, it should be inclosed in brackets.[19]

d) *References to volume and page.*—Omit "Vol." and "p." when both items are given in one reference (see § 256).[10]

Use Roman caps for volume number and Arabic numerals for page reference. Use a comma to separate the volume number from the page number.

e) *Variations.*—Special styles have been adopted for clearness.[16, 17, 18]

[1] W. P. Ker, *Epic and Romance: Essays on Medieval Literature* (London: Macmillan & Co., 1897), p. 10.

[2] Ker, *op. cit.*, p. 10.

[3] *A Manual of Style* (11th ed.; Chicago: University of Chicago Press, 1949), p. 140.

[4] Maxime du Camp, *Souvenirs littéraires* (Paris, 1882–83), II, 541.

[5] *The Works of Oliver Goldsmith*[2], ed. Gibbs (1886), pp. 33–41.

[6] Arthur Young, *A Six Months' Tour through the North of England* (London, 1771), I, 222, as quoted in A. H. Johnson, *The Disappearance of the Small Landowner* (London, 1909), pp. 102–3.

[7] "Epicurism Ruinous to the State," *Gentleman's Magazine*, XVIII (1748), 270–71.

[8] Samuel Johnson, "Observations on the State of Affairs in 1756," *Works of Samuel Johnson* (London, 1825), VI, 113–15.

[9] *Gentleman's Magazine*, XVIII, 271.

[10] C. E. Merriam, "Putting Politics in Its Place," *International Journal of Ethics*, XLVI (1936), 185.

[11] G. Lanson, "Victor Hugo et Angelica Kauffman," *Revue d'histoire littéraire*, 1915, pp. 392–401.

[12] Lanson, "Victor Hugo ... ," *Rev. hist. litt.*, p. 395.

[13] Mornet, *Revue des cours et conférences*, XXII[1] (1913–14), 462–63. [The superior figure attached to the volume number indicates that the reference is to the first of the two series into which the volume is divided.]

[14] H. H. Morgan *et al.*, "Studies in the Sociology of Religion," *American Journal of Sociology*, November, 1924, p. 257.

[15] S. P. Breckinridge, *Family Welfare in a Metropolitan Community*, Appendix, "Statutes and Annual Reports," Sec. II, p. 861.

[16] *Scholarships for Children* (U.S. Children's Bureau Publication No. 51 [Washington, D.C., 1919]), p. 3.

[17] *United States Census, 1920*, Vol. II: *Population*, pp. 1003–4.

[18] *American Journal of Sociology*, XXIII, No. 10, Part II (1926), 198.

[19] L. W. Roberts, *Typography* (London, [1934]).

[20] H. J. Brown, *The Works and Writings of . . .*, II (1876), 276.

252. If an author's full name is given in the text near the reference to, or near a quotation from, his work, the name may be omitted in the footnote. If only his last name is given, the full name (or initials and last name) should be included in the footnote:

. . . This theory is questioned by William Herbert, as follows: "I cannot admit . . ."[1]

[1] *Laws of the Ancients*, I, 153.

. . . This theory is questioned by Herbert, as follows: "I cannot admit . . ."[2]

[2] William Herbert, *Laws of the Ancients*, I, 153.

253. The reference mark for a quotation should stand at the end of the quotation. Usually it should not be placed after a colon which precedes quoted matter. See example for section 252.

254. Where references to the same work follow each other closely and uninterruptedly, use *ibid.* instead of repeating the title. Thus *ibid.* takes the place of as much of the previous reference as should be understood by a reader as he sees the new reference following this abbreviation. Do not use *ibid.* when a yearly publication containing the year in the title is cited:

[1] Spencer, *Principles of Sociology*, chap. iv, p. 128.

[2] *Ibid.*, p. 129.

[3] Barnes, "Charles Sumner," *Journal of Political Economy*, XXXV, 427.

[4] *Ibid.*, XXXVI, 495.

[5] *Report of the Secretary of State, 1914*, p. 14.

[6] *Report of the Secretary of State, 1919*, p. 23.

If the reference is to precisely the matter covered by a reference not immediately preceding, use *loc. cit.* ("the place cited")[1] or *op. cit.* ("the work cited"),[2] according to the exact meaning intended. *Op. cit.* is not used to repeat the title of a journal[3] when the reference is to another author, but may be used in reference to the same author's work[4] in a periodical:

[1] *Loc. cit.* [if exactly the *same place* is cited]; *or*

[2] Smith, *op. cit.*, p. 290.

[3] R. D. McKenzie, "The Ecological Approach to the Study of the Human Community," *American Journal of Sociology*, XXX, 287.

[4] *Op. cit.*, p. 288.

255. For tables, whether ruled or open, all footnotes should be in 6 point solid and should invariably be placed at the foot of the table and not at the foot of the page (see § 296). This rule applies also to footnotes on graphs, charts, and other illustrations. For reference indexes in such cases use symbols and not superior numbers (see § 249).

256. Use Roman numerals (capitals)[1, 2] for volume, book, part, division (except in reference to ancient classical works, when lower-case Roman numerals should be used [see § 257]); use Roman numerals (lower case) for chapter and pages[1] of introductory matter (preface, etc.); and Arabic numerals for periodical numbers and text pages.[4] When confusion might arise, use "Vol.," "p.," etc., in connection with the numerals; but where the reference is to a page, unaccompanied by further details, the abbreviation "p." or "pp." must be used

(see §§ 35, 89, 112, 113).[3] When "col." (not "p.") is used, express both "Vol." and "col."[5]

[1] Miller, *French Revolution* (2d ed.; London: Abrahams, 1888), II, Part IV, iii.

[2] S. I. Curtiss, "The Place of Sacrifice among Primitive Semites," *Biblical World*, XXI (1903), 248 ff.

[3] P. 63; pp. 27–36.

[4] *American Journal of Sociology*, XL, No. 3, 657.

[5] *Philosophische Wochenschrift*, Vol. LVIII (1938), col. 714.

257. In classical references use no comma between the author's name and the title of his work, and no comma following the title[1] unless "Vol.," "p.," or some kindred symbol is used.[2] Use lower-case Roman numerals for book.[1] In all references to divisions of classical or ancient works, use periods in place of commas, reserving the comma to indicate a succession (of lines, sections, pages, etc.).[1] Treat references to documents in collections of inscriptions, papyri, and ostraca as references to modern works, punctuating with commas[3, 4, 5, 6, 7, 9] and using capital Roman numerals for numbers of volumes[4, 6, 7] and Arabic numerals for numbers of documents (see § 256);[3, 4, 5, 6, 9] but for lines and subdivisions within a document punctuate as any other classical text.[5, 6] Use "p." or "pp." only to indicate that numbers refer to pages instead of to documents.[7] If a document is cited from a periodical by volume and page, on the other hand, "No." must be used if the number of a document is indicated.[8] While italic is used for titles of published collections, except when they are cited merely by the name of the

editor,[5] roman is used in references to unpublished collections and inventory numbers (see § 52):[9]

[1] Cicero *De officiis* i. 133, 140.

[2] *De div. per somn.* 1, p. 463*a*.

[3] *P Oxy.*, 1485.

[4] *CIL*, X, 357.

[5] Dessau, 6964. 23–29 (*lines 23 to 29 inclusive*).

[6] *IGR*, III, 739. xi. 10, 17 (*lines 10 and 17 of section xi*).

[7] *IG*, I², p. 297.

[8] *BCH*, XXVIII (1904), 39, No. 23.

[9] P Yale Inventory, 1528.

Exceptions

Some classical works are not divided into books, in which cases Arabic numerals are used:

Pindar *Isth.* 6. 22	Seneca *Epistulae morales* 20. 10
Plutarch *Pericles* 11. 1	Nepos *Miltiades* 3. 3
Homeric Hymn 3. 8	Aristotle *Poetics* 20. 1456^{b} 20. 34–35
Aristotle *Categories* 6. 4	(*but: Metaphysics* iii. 2. 996^{b} 5–8)

258. The practice prescribed for classical references is sometimes desired by authors with respect to English references and may be followed with equal propriety:

[1] W. W. Greg *Pastoral Poetry and Pastoral Drama* (London 1906) 114.

259. Footnotes should be numbered consecutively through each article in a journal, or through each chapter in a book, to save resetting in paging.

260. In order to conform to current practice in their particular fields, the following journals have adopted these special footnote styles:

Law Review—

Law publications have a special style of footnote order and of abbreviation: volume or section, journal, page number, date in parentheses. References to the British statutes are cited as fol-

lows: regnal year in Arabic numerals, name of sovereign, comma, lower-case "c." (law abbreviation for chapter) with Arabic chapter number.

[1] 260 Ill. 260 (1913); 4 Harv. L. Rev. 1442 (1931).

[2] Act of 8 Anne, c. 19; 1 Eliz. I, c. 18.

[3] 61 Stat. 84 (1947), 29 U.S.C.A. § 251 (Supp., 1948).

[4] Winter v. New York, 333 U.S. 507 (1948).

[5] The United States Supreme Court: 1946–47, 15 Univ. Chi. L. Rev. 1 (1947).

[6] Amended L.R. Statutes, 1923, 13 & 14 Geo. V, c. 19.

[7] Rex v. Joyce, 62 T.L.R. 57 (Ct. Crim. App., 1945).

[8] Cf., e.g., Abilene & Southern Ry. Co., 23 I.C.C. 611 (1941).

[9] Jones, Can Germany Win? Chicago Herald-American, p. 6, col. 2 (May 30, 1939).

[10] In re Bley, 170 Fed. 509 (Cust. & Pat. App., 1920).

[11] U.S. Const. Art. 4, § 8; U.S. Const. Amend. 5; Ill. Const. Art. XIV, § 1.

[12] Jones, loc. cit. supra note 9.

Modern History—

[1] Crane Brinton, *A decade of revolution, 1789–1799* (New York, 1934), pp. 85–90.

[2] Carlton Savage, *Policy of the United States toward maritime commerce in war* ("Publications of the department of state," No. 835) (Washington, 1936), II, 736. [Title of series not ordinarily cited in footnotes; only when absolutely necessary for identification.]

[3] R. W. Van Alstyne, "The policy of the United States regarding the Declaration of London," *Journal of modern history*, VII (1935), 434–37.

[4] *Manchester Guardian*, June 7, 1917 [newspaper].

[5] *Times* (London), June 7, 1917 [when place name is not part of title].

Exceptions

In astrophysical, botanical, geological, and zoölogical publications references are grouped at the end of the

article under a "References," "Literature Cited," or "References Cited" heading:

Astrophysical Journal—

Chandrasekhar, S., and Fermi, E. 1953, *Ap. J.*, **118**, 116.

Ueno, S., Saito, S., and Jugaku, J. 1954, *Contr. Kyoto Inst. Ap.*, No. 43.

Botanical Gazette—

1. Borthwick, H. A., and Parker, M. W. Influence of photoperiods upon differentiation of meristems and the blossoming of Biloxi soybeans. Bot. Gaz. **99**:825–839. 1938.
2. ———, and ———. Photoperiodic perception in Biloxi soybeans. Bot. Gaz. **100**:374–387. 1938.
3. Borthwick, H. A.; Parker, M. W.; and Heinze, P. W. Influence of localized low temperature on Biloxi soybean during photoperiodic induction. Bot. Gaz. **102**:792–800. 1941.
4. Stebbins, G. L. Variation and Evolution in Plants. Columbia University Press, New York. 1950.

Journal of Geology—

Hudson, R. G. S., 1942, An upper Viséan zaphrentoid fauna from the Yoredale beds of northwest Yorkshire: Yorkshire Geol. Soc. Proc., v. 25, p. 101–126, pls. 9–12.

——— and Turner, J. S., 1933*a*, Early and mid-Carboniferous earth movements in Great Britain: Leeds Philos. Soc. Proc., v. 2, p. 455–466, charts.

——— — ——— 1933*b*, Correlation of Dinantian and Namurian in western Europe: *ibid.*, v. 2, p. 467–482.

Physiological Zoölogy—

Child, C. M. 1941. Patterns and problems of development. Chicago: University of Chicago Press.

Mirsky, A. E., and Ris, H. 1949. Variable and constant components of chromosomes. Nature, **163**:666–67.

———. 1951. Desoxyribonucleic acid content of animal cells and its evolutionary significance. Jour. Gen. Physiol., **34**:451–52.

Rulon, O., Moore, C. R., and Child, C. M. 1937. Experiments on scale of organization in *Euplanaria dorotocephala*. Physiol. Zoöl., **10**:396–404.

261. The following are some further examples of footnotes:

a) First references to books:

One author:

[1] J. M. Manly, *Some New Light on Chaucer* (New York: Henry Holt & Co., 1926), p. 25.

Two authors:

[2] H. B. Van Hoesen and F. K. Walter, *Bibliography: Practical, Enumerative, Historical* (New York: Charles Scribner's Sons, 1928), pp. 69–70.

Three authors:

[3] C. S. Johnson, E. R. Embree, and W. W. Alexander, *The Collapse of Cotton Tenancy* (Chapel Hill, N.C.: University of North Carolina Press, 1935), pp. 24 ff.

More than three authors:

[4] Margaret Hutchins *et al.*, *Guide to the Use of Libraries* (4th ed.; New York: H. W. Wilson Co., 1929), p. 25.

Or:

[4] Margaret Hutchins and Others, . . .

No author given:

[5] *The Author's Book: A Manual for Writers* (New York: Macmillan Co., 1945), pp. 43–50.

A work of several volumes:

[6] W. J. Courthope, *History of English Poetry* (London and New York: Macmillan Co., 1904), II, 49–51.

A later edition:

[7] Wilbur L. Cross, *The History of Henry Fielding* (2d ed.; New Haven: Yale University Press, 1918), II, 159–61.

An edited work:

[8] Killis Campbell (ed.), *The Poems of Edgar Allan Poe* (Boston: Ginn & Co., 1917), p. xvii.

Or:

[8] *The Poems of Edgar Allan Poe*, ed. Killis Campbell (Boston: Ginn & Co., 1917), p. xvii.

A translated work:

[9] Henry Beveridge (trans.), John Calvin's *Institutes of the Christian Religion* (2 vols.; Edinburgh: T. & T. Clark, 1895), I, 24–25.

Or:

[9] John Calvin, *Institutes of the Christian Religion*, trans. Henry Beveridge (2 vols.; Edinburgh: T. & T. Clark, 1895), I, 24–25.

A book in a series:

[10] Leslie Stephen, *Samuel Johnson* ("English Men of Letters Series" [New York: Macmillan Co., 1901]), p. 268.

[11] William Watson Davis, *The Civil War and Reconstruction in Florida* ("Columbia University Studies in History, Economics, and Public Law," Vol. LIII [New York: Columbia University Press, 1913]), p. 243.

Component part of a book:

[12] Chaucer, "The Legend of Good Women," *Complete Works*, ed. F. N. Robinson (Boston: Houghton Mifflin Co., 1933), p. 565.

Chapter of a co-operative work:

[13] H. N. Child, "Secular Influence on the Early English Drama," in *Cambridge History of English Literature*, V, 26–27.

[14] W. M. Dey, "A Note on Stendhal and Victor Hugo," in *Royster Memorial Studies* (Chapel Hill, N.C.: University of North Carolina Press, 1931), p. 206.

Unpublished material (see § 81):

[15] Henry August Pochmann, "The Mind of Mark Twain" (Master's thesis, University of Texas, 1924), p. 24.

[16] Fort Sutter Papers (MSS in the Huntington Library, San Marino, Calif.), Vol. XXI, No. 126.

b) First references to periodicals:

One author:

[17] G. R. Coffman, "A Plea for the Study of the Corpus Christi Plays as Drama," *Studies in Philology*, XXVII (1929), 415.

Or:

[17] *SP*, XXVII (1929), 415.

More than one author:

[18] Lena E. Jackson and Aubrey Starke, "New Light on the Ancestry of Sidney Lanier," *Virginia Magazine of History and Biography*, XLIII (1935), 160–61.

Or:

[18] *Va. Mag. Hist. and Biog.*, XLIII (1935), 160–61.

Anonymous authorship:

[19] "Epicurism Ruinous to the State," *Gentleman's Magazine*, XVIII (1748), 270–71.

Review of a book:

[20] Emory Holloway, review of Harrison S. Morris' *Walt Whitman*, in *American Literature*, II (1930), 185–87.

Or:

[20] *Amer. Lit.*, II (1930), 185–87.

c) Miscellaneous footnotes:

(1) *Reference to a newspaper.*—Refer to a newspaper by the title and date. If the title does not include the place of publication, the name of the place should be given in parentheses after the title. Do not include the definite article as part of the title. Page numbers are recommended:

[21] *Chicago Tribune*, November 10, 1949, p. 3.

[22] *New York Times*, January 1, 1948, Sec. 2, p. E4.

[23] *Christian Science Monitor* (Boston), March 15, 1947, p. 5.

[24] *Times* (London), May 19, 1946, p. 4, col. 2.

(2) *Reference to manuscript.*—The location, title, and number should be given:

[25] British Museum, Harleian MSS, 5103, fol. 36. [*See also* n. 16 above.]

BIBLIOGRAPHIES

262. The bibliography of a book should give information about the sources of material in as concise a manner as possible:

a) Edited or translated works:

BOURNE, R. S. (ed.). *Towards an Enduring Peace.* New York: American Association for International Conciliation, 1916.

CALVIN, JOHN. *Institutes of the Christian Religion.* Translated by HENRY BEVERIDGE. 2 vols. Edinburgh: T. & T. Clark, 1895.

MARBURG, THEODORE. *Development of the League of Nations Idea: Documents and Correspondence of Theodore Marburg,* ed. JOHN H. LATANÉ. 2 vols. New York: Macmillan Co., 1932.

b) A book in a series:

ALEXANDER, WILLIAM M. *League of Nations in History.* ("Publications of the League of Nations Union," Ser. 2, No. 14.) London, 1918.

CHANNING, EDWARD. *The Jeffersonian System, 1801–1811.* (*The American Nation: A History,* ed. A. B. HART, Vol. XXI.) New York and London: Harper & Bros., 1906.

CHESTERTON, G. K. *Robert Browning.* ("English Men of Letters Series.") New York and London: Macmillan Co., 1903.

CLARK, J. REUBEN. *Memorandum on the Monroe Doctrine.* ("Publications of the United States Department of State," No. 37.) Washington, D.C.: Government Printing Office, 1930.

PHILLIMORE, BARON WALTER G. F. *Schemes for Maintaining General Peace.* ("[Great Britain] Foreign Office Handbooks . . . ," No. 160; "Peace Handbooks," Vol. XXV, [No. 3].) London: H.M. Stationery Office, 1920.

c) Articles in annuals and periodicals:

BASSETT, JOHN SPENCER. "The Regulators of North Carolina (1765–1771)," *American Historical Association Annual Report for 1894*, pp. 141–212.

DELBROS, VICTOR. "Les Idées de Kant sur la paix perpétuelle," *Nouvelle revue*, CXIX (August, 1899), 410–29.

MEAD, EDWIN D. "An Early Scheme To Organize the World," *Independent* (New York), LXIII (August 29, 1907), 497–99.

———. "Immanuel Kant's Internationalism," *Contemporary Review* (London), CVII (February, 1915), 226–32.

PFISTER, CHRISTIAN. "Les 'Économies royales' de Sully et le Grand Dessein de Henry IV," *Revue historique*, LIV (January–April, 1894), 300–324; LV (May–August, 1894), 66–82, 291–302; LVI (September–December, 1894), 39–48, 304–39.

d) Unpublished material:

BUTLER, HELEN LOUISE. "The Status of Reading as a Means of Communication." Unpublished Master's thesis, Graduate Library School, University of Chicago, 1933. Pp. 113.

TATUM, EDWARD HOWLAND, JR. "The United States and Europe, 1815–1823: A Study in the Background of the Monroe Doctrine." Unpublished Ph.D. dissertation, University of California, 1934. Pp. 352.

e) Anonymous authorship:

Central Organisation for a Durable Peace: Manifesto. The Hague: The Organisation, 1915.

"Freemasonry," *Encyclopaedia Britannica* (14th ed.), IX, 732–40.

The Lottery: A Farce. London: J. Watts, [1732].

f) Miscellaneous:

Adams, Herbert Baxter. *Bluntschli's Life-Work.* Baltimore: Privately printed, 1884.

Ashbee, C. R. *The American League To Enforce Peace: An English Interpretation.* With an Introduction by G. Lowes Dickinson. London: Allen & Unwin, 1917.

Calvo, Charles. *Le Droit international théorique et pratique: Précédé d'un exposé historique des progrès de la science du droit des gens.* 4 vols. Paris: Guillaumin, 1880–81.

Grotius, Hugo. *Hugonis Grotii "De iure belli ac pacis" libri tres.* Amsterdami: Apud G. Blaevw, 1631.

———. *Hugonis Grotii "De jure belli ac pacis."* The translation of Book i by Francis W. Kelsey with the collaboration of A. E. R. Boak *et al.*, with an Introduction by James Brown Scott. Oxford: Clarendon Press, 1925.

Marsilius of Padua. *Defensor pacis,* herausgegeben von Richard Scholz. Hannover: Hahnsche Buchhandlung. 1932–33.

Moore, John Bassett. *History and Digest of the International Arbitration to Which the United States Has Been a Party.* 6 vols. (53d Cong., 2d sess.; H.R. Misc. Doc. 212.) Washington, D.C.: Government Printing Office, 1898.

Taft, William Howard. *The Obligations of Victory: An Address Delivered at the Convention of the League To Enforce Peace, at Madison, Wisconsin, under the Auspices of the University of Wisconsin, November 9, 1919.* New York: League To Enforce Peace, n.d.

263. If more than one work by the same author is cited, a 3-em dash is used in place of the author's name after its first occurrence (see § 262*c*, *f*):

Alexander, John H. *French Revolution.* Boston: D. C. Heath & Co., 1936.

———. *Physiological Studies.* London: Abrahams, 1936.

264. Books of a purely scientific nature may call for a form generally accepted by that field of study:

BURNS, J. H. 1936. The effect of injections of pituitary extract, adrenalin, and insulin on ketonuria. Jour. Physiol., **64**:250–54.

265. In the case of citations from the same journal in consecutive references (but by the same author only), *ibid.* is used in the second reference for as much of the matter as is identical with the first:

SMITH, JOHN. "The Question of Heredity," *Journal of Sociology*, XXII (May, 1912), 276–95.

———. "Heredity versus Environment," *ibid.*, pp. 300–312.

SMITH, JOHN, and JONES, FRANK. "Sociology and the Humanities," *Ethica*, XXII (June, 1949), 23–45.

———. "Sociology and the Social Sciences," *ibid.*, pp. 65–78.

SMITH, JOHN, *et al.* "One for the Books," *Sports Digest*, III (Winter, 1949), 3–5.

———. "The Fatal Ninth," *ibid.*, IV (Spring, 1950), 7–9.

THOMAS, FRANK, and DOUGLAS, W. A. "Fast-flying Pucks," *Sports Digest*, IV (Spring, 1950), 10–14.

266. The rules for alphabetizing and the repeating of keywords at the top of verso pages are the same as those used in indexes (cf. §§ 309, 311).

LEGENDS AND CAPTIONS

267. Set the legend (see Glossary) of a full-page illustration without a figure number, if consisting of not more than one line, in caps two or three points smaller than the text type, generally 8 point. Center the legend below the illustration. If the legend is two or three lines long, arrange it so that the top line is longest and the bottom line shortest (inverted-pyramid style); if the legend is longer than three lines, set the first line the full width of the illustration and indent the other lines 1 em under the first line. Set the description in lower case of the same size in a paragraph. If the page is small, set the legend in small caps; if the page is large and the legend very long, set it in caps and small caps:

A MOUNTAIN FASTNESS OF THE DHAMMA
Diamond Mountains, Korea, with shrine of Kwanyin

CHILD'S DRAWING OF A CAVE AND TREES

EAST INDIAN TROOPS AT OUR DISPOSITION FOR EXCAVATING THE GROUND PLAN OF THE TEMPLE IN THE FORTRESS OF DURA

268. For numbering plates, charts, maps, and graphs, use Roman numerals. Arabic numerals are used for text illustrations. For a numbered figure the whole legend is generally set in lower case (but see § 272) in a para-

graph, with the figure number in caps and small caps run in with a period and a dash, usually in 8 point:

FIG. 6.—So-called Laurentian layered gneiss and amphibolite on Grondine Point, Georgian Bay. This exposure is typical of the Huronian and Keweenawan complex near Killarney. (Photograph by author.)

269. Credits and copyright legends, if short, are set in 6-point italic type, at the lower left of the illustrations very close to the edge. If they are long, they are included in the legend.

270. In cases of adaptation or redrawing of illustrations, or where many credits must be given, put such credits in parentheses following the legend and description and in the same type as the legend:

FIG. 48.—Outline polar view of an armadillo quadruplet egg after the completion of the process of twinning. (After Patterson.)

271. Display legends (all caps, or caps and small caps), even if longer than one line, and credit lines (6-point italics), take no periods:

FIG. 57.—COLLAR, NECKLACE, AND PECTORAL ORNAMENTS OF THE LADY BITHNANAIA

272. Descriptive paragraphs of more than one line are punctuated in the same manner as text (see illustration for § 270).

273. Captions serve as identification above such material as maps, tables, and charts. Set captions in caps (see § 295), or in caps and small caps. Arrange long captions the same as long legends (§ 268). A key to a chart or a scale of miles for a map is usually included in the illustration itself (see §§ 346, 347, 348, 349).

MISCELLANEOUS SPACING

274. After Arabic and Roman numerals at the beginning of a centered heading and at the beginning of paragraphs denoting subsections, use a period and a 12-unit quad. Space cap-and-small-cap and small-cap headings in type such as used in this book slightly wider than a 3-to-em space, and all-cap headings with an en quad; in more condensed types, reduce these spaces correspondingly.

275. A thin space should be used after °, §, ‖, #, and similar signs; after figures followed by "f." and "ff."; before "n." and "nn." when no footnote number is expressed; and with the metric symbols (see §§ 27, 114, 248, 249):

45° C.	pp. 5 f. (*but better:* pp. 5–6)
§ See Table 109.	pp. 15 ff.
‖ Not present.	p. 109 n. (*footnote on p. 109*)

276. In American and English currency symbols no space is used between the symbols and the numerals following (see § 170):

$395	8¢	£5 0*s.* 6*d.*
$1,000,000	6*s.*	£8 4*s.* 2*d.*

277. Between letters forming products, before superior figures or letters indicating powers, and before inferior figures or letters, no space should be used (see §§ 301–8):

$$\mu_x^2 = \Sigma m^2 \, (v^2 z^2 - 2 \, vwy \, z + 2w^2 y^2) .$$

$$\mathrm{del}^2 \, \psi + \left(\frac{8\pi^2 m}{h^2} \right) (E - V) \, \psi = 0 .$$

278. Before and after mathematical symbols, such as "plus," "minus," etc., a thin space is used (except when the terms are used as superscripts or subscripts) (see § 301):

$$A_{ij} = A_{(i-1)j} + B_{ij}C_i \qquad \text{when} \qquad i \neq k.$$

279. Scripture references should be spaced thus (use 9-unit colon):

II Cor. 1:16–20; 2:5, 7–12
Song of Sol. 4:1–12; 5:2,4
Gen. 1:1—2:3, 5
II Thess. 1:3, 5; 3:6–16, 18

TABLES

280. Tables having only two columns should always be set open (without rules) (see Table 1); those of three or more columns are usually ruled, but they *may* be set open if there is a necessity for economy (see Table 2). All continuations of tables on another page should be of the same dimensions, even if blank columns are necessary; and columns with identical headings in such tables should align with one another.

281. In 12-point, 11-point, and 10-point matter, tables of two columns should ordinarily be set in 9 point leaded (Table 1).

TABLE 1

OXYGEN BY VOLUME

	Per Cent
Air	20.95
Ocean	96.87
(Quartz	98.73)
"Ichor" granite	92.12
Average igneous rocks	91.83
Average basalt	91.11
(Olivine	90.00)

Tables of three or more columns in 12-point, 11-point, and 10-point matter should be set in 8 point solid (Tables 2 and 3). In 9-point matter, tables of two columns should be set in 8 point leaded; tables of three or more columns, in 8 point solid. In 8-point matter, tables of two columns should be set in 6 point leaded;

tables of three or more columns, in 6 point solid. In 6-point matter both ruled and unruled tables should be set in 6 point solid (see Tables 5 and 10).

TABLE 2

CATHOLIC AND MIXED-CATHOLIC MARRIAGES AND DIVORCES IN IOWA, 1953

Religious Combination (Husband-Wife)	Percentage Distribution: Marriages — Grand Total	Marriages — Total Excluding Not Stated for Both Parties	Divorces — Grand Total	Divorces — Total Excluding Not Stated for Both Parties
		All Classes		
Catholic-Catholic	13.6	14.2	5.2	5.5
Other-Catholic	5.2	5.4	5.9	6.3
Catholic-Other	4.7	4.9	6.6	7.0
Remainder*	76.5	75.5	82.3	81.2
Total	100.0	100.0	100.0	100.0
		First for Both Parties		
Catholic-Catholic	17.5	17.8	6.6	7.0
Other-Catholic	5.3	5.4	5.4	5.9
Catholic-Other	4.3	4.4	6.1	6.5
Remainder*	72.9	72.4	81.9	80.6
Total	100.0	100.0	100.0	100.0

* Remainder is almost completely Protestant. The second set of figures is based upon totals which exclude records blank for both parties; included in the calculation are all "Nones" and "Not stated" for one party. The lower set of figures refers to "first" marriages and to "first" divorces for both parties.

TABLE 3

BRITISH FOREIGN TRADE WITH SPECIFIED COUNTRIES IN 1931
(In Thousands of Dollars)

Country	Imports	Exports	Trade Balance	Percentage of Imports
Denmark	$211,520	$ 39,428	−$172,092	81
Finland	52,667	7,318	45,349	86
Norway	39,161	34,521	4,640	12
Sweden	78,575	35,363	— 43,212	55
Total	$381,923	$116,630	−$265,293	70

282. For columns representing totals, averages, percentages, and generalizations, italic and boldface figures may be

used, if desired, to set off the various classes of results (Table 4).

283. Captions for the columns of unruled tables and box headings for ruled tables should ordinarily be set in 6 point. Column heads of unruled tables should be in 6-point caps and lower case, unless subheads are used; in the latter case caps and small caps should be used

TABLE 4

(000 Omitted)

District	Members of Family Groups		Lodgers		Total
	Number	Per-centage	Number	Per-centage	
Stockyards	6,348	*73*	2,383	*27*	8,731
Jewish	813	*79*	220	*21*	1,033
Bohemian	1,183	*95*	.....	.....	.....
Polish	12,657	*96*	574	*4*	13,231
Italian	2,249	*73*	835	*27*	3,084

for the upper head (Tables 2 and 17). In ruled tables with box headings of several stories, the upper story (primary heads) should be set in caps and small caps (Table 5). In such tables set the lower (secondary) in caps and lower case.

284. Table numbers should be set in Arabic. If the type face is old style, aligning figures should be used.

285. In a long column of numbers, all with zero preceding the decimal, the cipher may be omitted from all sums excepting the first and the last; with these the cipher must be given. Other digits must always be given. The decimal point and the first decimal figures must not be omitted

even if they are the same figures in each place throughout the table (see Table 5). A similar usage is permitted for designations such as plus or minus signs (Table 5).[1] Degrees (°) and dollar signs ($) must be repeated at the top of each column and after every break of column, such as total rules and cut-in heads (see Tables 3 and 10).

286. Where caps and small caps are used in headings, the heading for the "stub" (i.e., first column) should be set

TABLE 5

MEAN ANOMALIES

CHARACTERS OF STATIONS	MEAN ANOMALIES			
	With Regard to Sign		Without Regard to Sign	
	Hayford (Depth, 113.7 Km.)	Bouguer	Hayford (Depth, 113.7 Km.)	Bouguer
Coast stations	−0.009	+0.017	0.018	0.021
Stations near coast	.001	.004	.021	.025
Stations in interior, not in mountainous region	.001	.028	.019	.033
Stations in mountainous regions, below sea level	.003	.107	.020	.108
Stations in mountainous regions, above sea level	.001	.110	.017	.111
All stations (except the two Seattle stations)	.002	.036	.019	.049
All stations	−0.003	+0.037	0.020	0.050

in caps and small caps (Table 5). Cut-in heads should not cut through the stub (Table 6) except where necessary to avoid ambiguity. In such a case the cut-in heads should be set in small caps (see Table 15). Subheads for the stub may be set in italics or in caps and small caps with a colon, and the lines below each should be indented (Table 6).

[1] In *Astrophysical Journal* the plus and minus signs are always repeated (Table 14).

287. In ruled tables there should be a space of at least two 2-point leads between the horizontal rules and the matter inclosed. If practicable, put at least the equivalent of an en quad (of the type in which the body of the table is set) between the perpendicular rules and the matter inclosed (Table 6).

TABLE 6

THE DISTRIBUTION OF EACH GROUP IN ENGLISH IN GRADES VI–XI, INCLUSIVE

CLASS INTERVALS	GRADES					
	VI	VII	VIII	IX	X	XI
	Junior High School Group					
First year:						
95–100	42	33	38	23	19	15
90– 94.99	6	17	54	40	24	23
85– 89.99	65	72	54	62	53	53
80– 84.99	54	54	44	52	71	78
	Non-Junior High School Group					
Second year:						
95–100	29	30	43	19	19	19
90– 94.99	6	10	9	32	22	13
85– 89.99	80	77	91	67	44	47
80– 84.99	58	66	51	59	83	84

288. In open tables (such as tables of contents and lists of illustrations) 9-unit leaders, spaced in harmony with the measure of the material, may be used between the columns (see p. vii and examples above). In more compact open tables (as indexes), and in the stubs and blanks of tables of three or more columns, use period leaders to guide the reader's eye across a space to the right word or number (Tables 7 and 11) (see § 291).

SPACES BETWEEN NINE-UNIT LEADERS

(For Eight Point)

Nine-unit leaders with 9 units between . . . . . .
With 18 units between . . . . . .
With 27 units between . . . . . .
With 36 units between . . . . . .

(For Nine Point)

Nine-unit leaders with 9 units between . . . . . .
With 18 units between . . . . . .
With 27 units between . . . . . .
With 36 units between . . . . . .

289. An en leader is to be used in all tables to indicate a decimal point. Align all columns of figures by the decimal points. Align dollar signs, plus and minus signs, degree marks, and other indicators (Tables 5 and 8). Align all digits at the right. Dissimilar items must each be centered on the column (see Table 7).

TABLE 7

EPOCH 1923.66

e	0.038
T (after light-minimum)	1.506 days
ω	277.5°
K	44.1 km.
γ	+16.9 km.
$a \sin i$	1,736,000 km.

290. Where space must be saved in a crowded table, set long box headings broadside (i.e., vertically), so as to read up from the bottom of the text page (Table 8).

291. To express a blank in ruled columns of figures, use leaders across the full width of the column (Tables 4 and 11) except in a "Remarks" column (Table 10).

BALANCE SHEET AS OF DECEMBER 31, 1940

Assets

Cash	$1,500.00	
Notes receivable	100.00	
Accounts receivable	2,940.00	
Merchandise inventory	3,500.00	
Delivery equipment	640.00	
Total assets		$8,680.00

Liabilities

Notes payable to merchandise creditors	$ 200.00	
Accounts payable	1,300.00	
Total liabilities		1,500.00
Proprietorship		$7,180.00

292. Center the figures in the column. If the number of digits is uneven, center on the majority of items and align all at the right (Table 8).

TABLE 8

DISPERSIONS ORIGINALLY PROPOSED

Material	Number of Prisms	Angle of Prisms	Transmission of Prisms	Deviation of Prisms at λ 4200	Angular Dispersion at Hγ	Linear Dispersion at Hγ		
						Focal Lengths of Cameras		
						381 Mm.	711 Mm.	965 Mm.
O 118	1	60°	0.768	50° 0′	8″.51	63.6	34.1	25.1
O 118	1	63	.756	54 40	9.86	54.9	29.4	21.7
Ordinary	2	63	.603	109 20	19.72	27.4	14.7	10.8
Flint	3	63	0.503	164 0	29.58	18.3	9.8	7.2

293. Descriptive matter in a column or the stub of a table should be set flush, with runovers indented (Tables

5, 9, and 10). The figure in the next column should align with the last line of this matter (Tables 5 and 11).

TABLE 9

	Control	0.1 μgm.	1 μgm.	5 μgm.	10 μgm.	50 μgm.	100 μgm.
Spirogyra insignis: 23 hours	Normal and growing	25 per cent killed and blackened	25 per cent killed	Dead and slightly plasmolyzed	Plasmolyzed	Plasmolyzed	Killed and fixed
48 hours	Same	Same	35 per cent killed	50 per cent killed	Same	Same	Same
120 hours	Same	15 per cent dead	50 per cent killed	95 per cent killed	Plasmolyzed	Same	Fair preservation
15 days	Same	90 per cent recovered	50 per cent normal	All dead	10 per cent preserved	20 per cent preserved	Fair preservation
Spirogyra tenuissima....	Normal and growing	This species is more sensitive to the poison and is less well preserved in higher concentrations; only half the filaments recovered in 0.1 μgm/ml in 15 days					

TABLE 10

Name	Observed Temperature		Remarks
	C.	F.	
Daisy Geyser	86.9°	188.4°	Surface drainage
Brilliant Pool	89.3	192.7	
Punch Bowl Spring	93.8	200.8	12 feet diameter, bubbling on edge; silica
None	93.4	200.2	Bubbling spring 2 feet diameter, 50 feet southwest of Punch Bowl Spring
Black Sand Pool	92.9	199.3	40 feet diameter, quiescent
None	85.3	185.5	Quiescent spring, 400 feet east of Black Sand Pool; at bottom of hole
Spouter	93.3	199.9	25 feet diameter; bubbling violently
None	93.0	199.4	Bubbling spring 12 inches in diameter, 30 feet from Spouter
Rainbow Pool	71.7	161.0	
Old Faithful Geyser	93.4	200.1	Temperature of steam at depth of about 10 feet; no variation in temperature could be detected over an interval of about 40 minutes

Exceptions

Where the table is divided into groups separated by blank lines, a better appearance is secured by aligning all figures with the top line of the group (Table 12).[2]

294. Double rules should be used at the top of all ruled tables and as divisions between sections of a table set side by side when the stub is repeated or the table is doubled to save space (Table 11).

TABLE 11

	Brine	Sea Water*		Brine	Sea Water
K	1.37	1.11	HCO_3	0.20	.....
Na	34.99	30.59	Cl	55.95	55.29
Mg	0.55	3.73	I	Nil	.....
Fe	.....	.....	Si	0.03	.....
Al	0.01	.....	Percentage of salinity	7.29	3.30
SO_4	4.88	7.69			

* Mean of seventy-seven analyses by W. Dittmar.

TABLE 12

EFFECT OF ETHYLENE (1:1000) UPON RESPIRATION OF LEMONS

LOT NO.[a]	TREATMENT	CARBON DIOXIDE (MG.) RESPIRED[b]			
		Start	First day	Second day	Fourth day
821	Ethylene added at start, discontinuing at end of second day	8.0	21.5	29.7	23.0
832	Ethylene added at start, continued throughout	8.2	15.9	21.2	31.6
849	Ethylene added at end of second day	6.8	8.2	9.7	26.7
841	Check; no ethylene	7.7	12.0	8.7	9.0

[a] These numbers also represent the weight in grams of the sample used.

[b] Milligrams per hour per kilogram of fruit.

[2] This table shows style used in botanical and zoölogical publications.

When a broadside table is continued, the box or column headings should be repeated. When a table showing totals, such as those used in bookkeeping, must be broken at the end of a page, the balance must be added up and appear in the last line of the first part, with the index

TABLE 13

Department	Appropriation	Actual Cost
Pathology	$ 9,195.00	$ 6,933.38
Medicine	12,260.00	11,944.95
Pediatrics	4,875.00	4,871.98
Surgery	9,500.00	6,325.00
Obstetrics and gynecology	4,600.00	4,599.96
Otolaryngology	605.00	605.00
Ophthalmology	3,240.00	3,240.00
Dermatology	900.00	900.00
	$45,175.00	$39,420.27
Carried forward	$31,128.00	$29,290.29

Department	Appropriation	Actual Cost
Brought forward	$31,128.00	$29,290.29
	$45,175.00	$39,420.27
Nurses' laboratory courses	700.00	690.00
Review courses	530.00	380.00
Annuity premiums	325.00	150.00
	$46,730.00	$40,640.27

"*Carried forward.*" The same balance must be repeated in the top line of the new page, with the index "*Brought forward.*" Supplied indexes of this kind are set in italics. The figures remain in roman (Table 13).

295. The table number (Table 13) or the descriptive title of an unnumbered table (see p. 168) should be set in caps

in the type of the body of the table and should not exceed the width of the table. If a descriptive title follows the table number, it should be set in caps and small caps of the same type (see Tables 12 and 15). Avoid long captions (§ 273) set in caps by numbering tables in order. This method is to be used even though there are only a few tables, and the reference to the table should be given in the text, because frequently the makeup pre-

SYSTEMATIC VARIATION FROM HOMOGENEITY IN $\Delta\lambda'$

Region	Group	$\Delta\lambda$	$\Delta\lambda'$	$\Delta\lambda'$ Group *c5, d* *minus* $\Delta\lambda'$ Group *a, b*
4200–4300	*c5, d*	0.159	0.165	+0.001
	a, b	.163	.164	
5000–5100	*c5, d*	.165	.173	− .007
	a	.178	.180	
5100–5200	*d*	.155	.168	−0.004
	a	0.170	0.172	

vents placing of the table on the same page with its mention. When 6-, 8-, and 9-point tables are used in the same work, set the descriptive titles of all in 8 point.

296. Footnotes to a table should be set in 6 point (see § 255) with paragraph indention and should not exceed the width of the table (see Tables 11 and 12). When tables containing footnotes run over several pages, repeat the footnotes on the even pages. Notes to a table that consist of general explanations without indexes to specific places are set in type the size of the table in plain paragraphs at the end of the table.

297. Means, averages, and totals should be indented in the stub (2 ems for full-width tables and 1 em for narrow-measure tables); but the "total" rule should close only the columns, not the stub (Tables 3 and 14).

TABLE 14

Group	c_1' (Km/Sec)	c_2' (Km/Sec)	c_3' (Km/Sec)
I	−14.4±1	− 4.0±1	−10.9±1
II	−12.8±1	− 7.5±1	− 3.1±1
III	−15.6±1	−15.5±1	− 1.3±1
IV, V	−11.1±0.8	− 8.9±0.8	− 5.0±0.5
VI, VII	−13.5±3.4	−28.5±2.6	− 5.2±2.4
VIII	−26.4±5.3	−31.6±4.2	− 2.4±4.6
Mean IV–XII	−11.6±0.8	.....	− 5.0±0.5

TABLE 15

DISTRIBUTION OF STARS IN EIGHT CLUSTERS

Plate (Eup.)	Ring	Sectors				Mean
		15°	45°	165°	195°	
NGC 5024, MESSIER 53						
102 (180m)...	0*	.....	344	.....	.....	325
	I	385	384	362	376	370
	II	200	182	189	200	196
	III	100	92	94	106	97
	IV	44	28	34	42	38
82 (140m)...	IA	285	284	262	276	274
	IIA	100	82	89	100	93
	IIIA	50	46	47	53	46

* Radius of central area, 0.05.

298. Use the brace to preserve relations of groups (Tables 15 and 16 and the table on p. 168). Set braced matter

solid, but separate the braces by leads. The brace should be placed close to the matter inclosed, and the line leading to the matter embraced should align exactly with the point of it.

TABLE 16

CHARLES THE GREAT (XII) OF SWEDEN

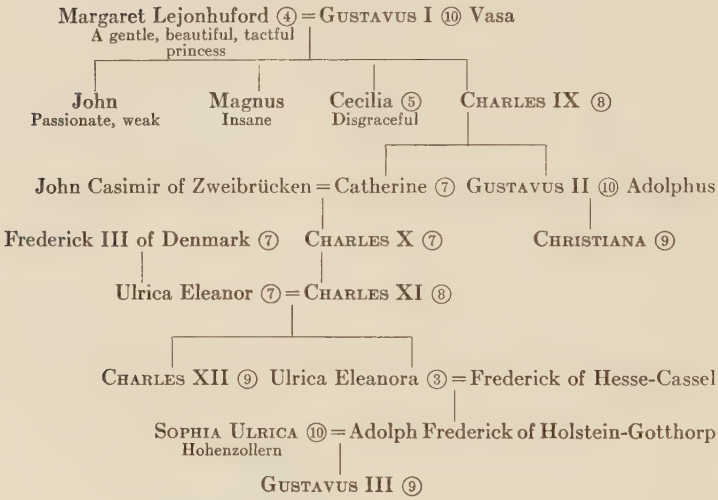
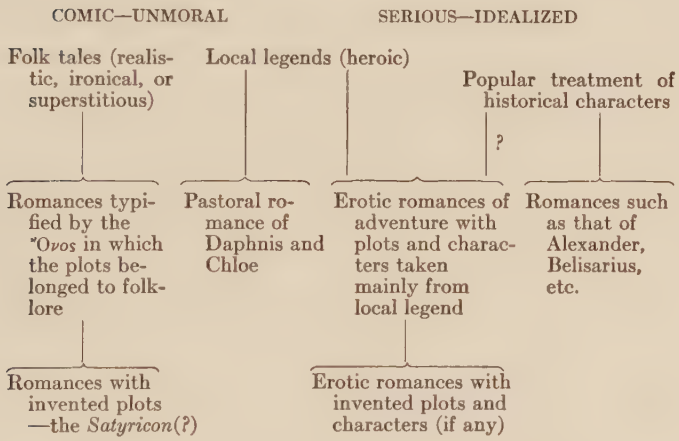


TABLE 17

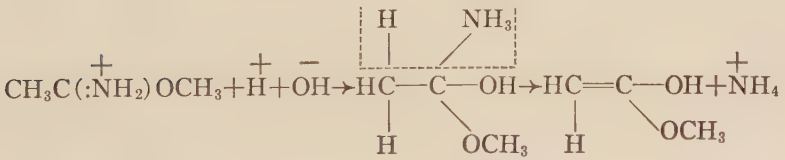
		Thickness Feet	Thickness Inches
Homewood (sandstone) formation			
Mercer "group" ...	Mercer iron-ore shales.....	0–20	
	Mercer limestone.....	0– 1	6
	Mercer coal.....	0– 2	
	Mercer shales.....	30	
	Mercer iron ore.....		2–6
	Mercer limestone.....	0– 3	
	Mercer coal.....	0– 4	
	Mercer iron-ore shales.....	0–30	
Upper Connoquenessing sandstone			

299. *a*) Genealogies, pedigrees, charts showing organization or relationship, and similar subdivided or grouped matter may be graphically represented by means of braces or rules. Several illustrations of such usage are given in Tables 16, 17, and 18.

TABLE 18


COMIC—UNMORAL
SERIOUS—IDEALIZED
Folk tales (realistic, ironical, or superstitious)
Local legends (heroic)
Popular treatment of historical characters
?
Romances typified by the Ὄνος in which the plots belonged to folklore
Pastoral romance of Daphnis and Chloe
Erotic romances of adventure with plots and characters taken mainly from local legend
Romances such as that of Alexander, Belisarius, etc.
Romances with invented plots —the *Satyricon*(?)
Erotic romances with invented plots and characters (if any)

b) Chemical formulas and combinations are shown by a similar use of rules and other symbols:



c) Any graphic presentation which requires the use of curved lines or unusual shapes not easily set in type

should be drawn by an artist and reproduced in a zinc engraving (§ 347).

300. Vertical rules may be omitted in closed tables in such special cases as are illustrated in Table 19.

TABLE 19

CALCULATED NUMBERS OF STARS IN THE INTERVAL $M = \frac{1}{2}$ BRIGHTER THAN m

M	m								LIMITING LOG ρ
	2.0	3.0	4.0	5.0	6.0	7.0	8.0	9.0	
−5.5	1	2	3	9	19	34	55	82	4.3
−4.5	1	4	12	30	67	135	136	406	4.1
−3.5	2	8	27	76	191	429	867	1580	3.9
−2.5	4	14	48	150	419	1049	2352	4745	3.7
−1.5	5	18	68	236	735	2050	5126	11494	3.5
−0.5	5	21	71	260	895	2787	7776	19446	3.3
+0.5	4	17	70	240	883	3041	9468	26408	3.1
+1.5	3	13	51	204	696	2558	8810	27430	2.9
+2.5	2	8	32	127	504	1717	6309	21729	2.7
+3.5	1	4	17	67	267	1061	3620	13303	2.5
+4.5	1	2	8	31	121	480	1909	6512	2.3
N_m	29	112	412	1447	4864	15609	47603	137376	
log N_m	1.462	2.049	2.615	3.160	3.687	4.193	4.678	5.138	
O−C	+0.133	+0.074	+0.033	+0.005	−0.013	−0.018	−0.014	+0.005	
Mode				−0.5	−0.1	+0.4	+0.8	+1.2	

MATHEMATICAL COMPOSITION

301. Formulas are usually set in 10 point. In text matter smaller than 10 point they may be set in 8 point (see eq. [3]). They should be centered on the page. Use fractions in centered formulas as shown in equation (1), but use with a slant line in text as shown below. Mathematical symbols[1] should be set with thin space on either side (except when the terms are used as superscripts or subscripts) (eqs. [1], [2], [7]). When the sentence ends with the formula, use a thin space before the period (eq. [2]).

By taking the formula $\nu_\theta = \nu_0/(1 + 2a \sin^2 \frac{1}{2}\theta)$, we hope to demonstrate that $(m\beta c/[1-\beta]^2)^2$ results in the . . .

$$\left.\begin{aligned}\frac{dp_n}{dz} = +\left[\frac{1}{t_u}\frac{dt_u}{dz} - n\,\frac{1-x}{.4343}\right]p_n - \left[\frac{1}{p_u}\frac{dp_u}{dz}\right]t_n + \left[\frac{1-x}{.4343}\right]q_n \\ - \left[n\,\frac{1-x}{.4343}\right]f_n + \left[\frac{1-x}{.4343}\right]I_n .\end{aligned}\right\} \quad (1)$$

$$\left(\frac{m\beta c}{\sqrt{1-\beta^2}}\right)^2 = \left(\frac{h\nu_0}{c}\right)^2 + \left(\frac{h\nu_\theta}{c}\right)^2 + 2\,\frac{h\nu_0}{c}\cdot\frac{h\nu_\theta}{c}\cos\theta . \quad (2)$$

Expressing u in terms of the moment of inertia of the molecule I, this equation becomes

$$u_r = \frac{n^2h^2}{8\pi^2 I} . \quad (3)$$

$$\tfrac{1}{2}h = \frac{1}{4}\left(2\theta_v - \frac{\gamma_v}{\gamma}\right). \quad (4)$$

$$\frac{d}{dr}(I_1 + I_{-1}) = -\tfrac{3}{2}\kappa\rho\,\frac{F_0}{r^2}. \quad (5)$$

[1] A list of symbols in common use and their names may be found on pp. 273–76.

302. Similar mathematical signs are to be aligned when possible and when formulas are set in columns:

$$\overline{\sigma_i v} = \frac{2A}{(\pi L)^{1/2}} \beta \phi_k(\beta), \tag{6}$$

where

$$\phi_k(\beta) = \sum_{n=k}^{\infty} \frac{\beta}{n^3} e^{\beta/n^2} Ei\left(\frac{\beta}{n^2}\right). \tag{7}$$

Similarly,

$$\overline{\sigma_i v E_1} = \frac{m_e A}{\pi^{1/2} L^{3/2}} \beta \chi_k(\beta), \tag{8}$$

where

$$\chi_k(\beta) = \sum_{n=k}^{\infty} \frac{\beta}{n^3} \left\{1 - \frac{\beta}{n^2} e^{\beta/n^2} Ei\left(\frac{\beta}{n^2}\right)\right\}. \tag{9}$$

The electron	$e = (4.774 \pm 0.005) \times 10^{-10}$
Number of gas molecules per cc. at 0° C.	$n = (2.705 \pm 0.003) \times 10^{19}$
Kinetic energy of translation of a molecule at 0° C.	$E_0 = (5.621 \pm 0.006) \times 10^{-14}$
Change of translational molecular energy per ° C.	$\epsilon = (2.058 \pm 0.002) \times 10^{-16}$

303. Superior and inferior figures, letters, and characters should be on the same body as the type of the text matter and should be set close to the quantity to which they belong:

$$P(\log T_0)\, d(\log T_0) = \frac{h}{\sqrt{\pi}} e^{-h^2(\log T_0 - B)^2} d(\log T_0). \tag{10}$$

304. The rule that separates the numerator from the denominator should be exactly as long as the longer term, and both terms should be centered on the rule:

$$h\nu_0 = h\nu_0 - m c^2 \left(\frac{1}{\sqrt{1-\beta^2}} - 1\right). \tag{11}$$

305. Where it is necessary to run double-line formulas into the text matter, an effort should be made to eliminate white space by removing leads:

> The dispersion in v certainly increases with M: but this does not necessarily imply a change in the dispersion in log v, since by the sixth formula, $\frac{1}{2h_v^2} = \overline{(\log v - \log \underline{v})^2}$. Thus, if the velocities of all frequencies increase in the same ratio with increasing M, the value of h_v will be independent of M.

306. The abbreviations "sin," "log," "cos," "tan," "cot," "csc," and "mod" (for sine, logarithim, cosine, tangent, cotangent, cosecant, and modulus) should remain in roman in all formulas and should be set without abbreviating periods:

$$\sin x = 2 \sin \frac{x}{2} \cos \frac{x}{2}. \qquad (12)$$

307. Parentheses, brackets, summation signs, and integral signs that inclose fractional expressions must be of exactly the same height as the tallest expression included plus dividing or vinculum rules. Pairs of such brackets and parentheses must be of the same size (eqs. [13–19]). Ellipses, when used, should be on the line (eq. [20]):

$$\int \frac{dx}{x^4\sqrt{1+x^2}} = -\int \frac{\dfrac{z\,dz}{(x^2-1)^{3/2}}}{\dfrac{1}{(x^2-1)^2} \cdot \dfrac{2}{(x^2-1)^{1/2}}} = -\int (x^2-1)\,dz. \qquad (13)$$

$$\int \frac{x\,dx}{(a+bx)^2} = \frac{1}{b^2}\left[\log(a+bx) + \frac{a}{a+bx}\right] + C. \qquad (14)$$

$$a_2 \int_{\tau}^{r} \frac{2r}{T_u}\,dr = \tau f(s). \qquad (15)$$

$$\lim_{n\to\infty}\left(\frac{2x+1}{x+3}\right) \tag{16}$$

$$\lim_{n\to\infty}\sum_{k=1}^{n}\frac{1}{k(k+1)}=1 \tag{17}$$

$$\begin{vmatrix} 4, & 7, & 7 \\ 5, & -4, & 2 \\ -2, & 5, & 1 \end{vmatrix}=0 \tag{18}$$

$$\sqrt{\frac{x-1}{x-7}+\frac{(3x+5)^2+1}{(x-7)^4}} \tag{19}$$

$$x_1+x_2+\ldots+x_n\,. \tag{20}$$

Where two or more formulas are connected by "and," "or," etc., an 18-point space should be placed on both sides of these joining words, and a 3-point space should be used before the punctuation at the end of formulas:

$$x_3=vx_1\,, \quad \text{or} \quad x_4=vx_2\,. \tag{21}$$

Multiplets should be treated in the same manner as formulas:

$$\begin{array}{llll} a^3D-z^3D^\circ & \begin{matrix}3-3\\2-2\end{matrix} & a^3D-z^3P^\circ & \begin{matrix}2-2\\2-1\end{matrix} \\ a^3D-z^3F^\circ & \begin{matrix}3-4\\2-3\end{matrix} & a^3D-z^5G^\circ & \begin{matrix}3-4\\2-3\end{matrix} \end{array} \tag{22}$$

308. In order to conform to current practice in its particular field, *Astrophysical Journal* has adopted special styles.

a) Formulas:

$$\nu_{0e}=\nu_0+\left\{\begin{matrix}\dfrac{-\gamma kT}{h}, & \gamma<0\\ 0\,, & \gamma>0\end{matrix}\right\}. \tag{1}$$

$$\left(\frac{S}{N}\right)_{\text{amplifier}} = \frac{SR}{[(2\pi kTR + \pi q I_g R^2) f_0]^{1/2}},$$

or

$$\left(\frac{S}{N}\right)_{\text{amplifier}} = \frac{S}{[(2\pi kT/R + \pi q I_g) f_0]^{1/2}}. \tag{2}$$

$$a_0 = 1 + \int_0^1 \int_0^1 \frac{(a + b\mu'^2)\mu}{\mu + \mu'} [X(\mu) X(\mu') - Y(\mu) Y(\mu')] \, d\mu \, d\mu$$

$$= 1 + \frac{1}{2} \int_0^1 \int_0^1 (a + b\mu\mu') [X(\mu) X(\mu') - Y(\mu) Y(\mu')] \, d\mu \, d\mu' \tag{3}$$

$$= 1 + \tfrac{1}{2} [a(a_0^2 - \beta_0^2) + b(a_1^2 - \beta_1^2)].$$

b) Abbreviations for units:

m, meter
km, kilometer
μ, micron
A, angstrom
pc, parsec
kpc, kiloparsec
a.u., astronomical unit
m^2 *or* sq.m, square meter
m^3 *or* cu.m, cubic meter
cm^3 *or* cu.cm *or* cc, cubic centimeter
l, liter
s *or* sec, second
min, minute
h, hour
Hz, hertz
c/s, cycles per second
rpm, revolutions per minute
g, gram
kg, kilogram (mass)
lm, lumen
lx, lux
sb, stilb
cd, candella
e.s.u., electrostatic unit
e.m.u., electromagnetic unit
D, Debye unit
C, coulomb
A *or* amp, ampere
V, volt
Ω, ohm
Kg, kilogram (force)
dyn, dyne
N, newton
b, bar
atm, atmosphere (pressure)
P, poise
J, joule
W, watt
Wh, watt-hour
cal, calorie
kcal, kilocalorie
° C, degree Celsius; degree centigrade
° F, degree Fahrenheit
° K, degree Kelvin
ev, electron-volt
VC, volt-coulomb
VA, volt-ampere
F, farad
H, henry
G, gauss
Wb, weber
N, normal concentration
M, molar concentration
m, molal concentration
pH, hydrogen-ion exponent

INDEXES

Instructions for preparing an index may be found in sections 358–63. Following are rules regarding alphabetization and typographical forms.

309. In indexes of proper nouns and other alphabetical lists the following rules for alphabetical order should be observed:

a) Names beginning with "M'," "Mc," and "Mac" or with "St." and "Ste," whether the following letter is capitalized or not, should be listed as if the prefix were spelled "Mac," "Saint," "Sainte." Within a group of such names maintain proper alphabetic sequence of the main elements:

Machiavelli
M'Intyre, Henry
McIntyre, James
MacIntyre, Thomas
Mack, Joseph
St. Louis
Sainte Beuve
Salt Lake City
Sault Ste Marie
Savannah

b) Compound names should be listed under the first part of the name. List the other parts of the names in their respective alphabetical position and give cross-references:

Campbell-Bannerman, Sir Henry
Miriam Joseph, Sister
Porter, Gene Stratton-; *see* Stratton-Porter, Gene
Stratton-Porter, Gene
Watts-Dunton, Theodore

In the case of hyphenated names adopted gratuitously, as in the case of a married woman adding a maiden name to a married name, ignore the name preceding the hyphen and list under the letter of the true name, with a cross-reference for the name preceding the hyphen.

c) Names with prefixes should be listed according to the following:

(1) *English:* Index under the prefix:

À Beckett, Gilbert
De Morgan, Augustus
De Quincey, Thomas
De Valera, Eamon
D'Israeli, Isaac
O'Connell, Daniel
Van Buren, Martin
Van Doren, Carl

(2) *French, Italian, Spanish, and Portuguese:* If prefix is an article or a preposition and an article forming one word, index under the prefix:

Dall'Ongaro
Del Rio
Della Casa
Du Moncel
La Fontaine
Lo Yatto

If the prefix is a preposition alone, or (in French) a preposition and an article that are separated, index under the name or the article, as the case may be:

La Fontaine, de
Farina, da
Rosny, de

(3) *Flemish, Swedish, German, and Dutch:* Index under the name:

Brink, Bernhard ten
Bülow, Wilhelm von
Geijerstam, Gustaf af
Hindenburg, Paul von
Hoff, Jacob van't
Meer, Jan van der
Noort, Adam van
Stolberg, Christian zu

If the names are indexed under the prefix, the letters of the prefix govern the alphabetization of the name.

d) In Spanish, *ch*, *ll*, and *rr* are individual letters and are so treated in an index.

e) Names in German spelled with an umlaut (*ä, ö, ü*) should be listed as if the umlaut were spelled out (*ae, oe, ue*):

König, F.	Müller, A.
Kolbe, H.	Mufola, C.
Koninck, S.	Muller, B.

f) Names having two parts or names of firms connected by "and" or "&," "y" (Spanish), "et" (French), "und" (German), or "e" (Italian) should be listed according to the first letters of the first name:

Baker and Bacon	Loubet et Meunier
Duncker und Humblot	Sandrone e Vallardi
Gomez y Pineda	Smith & Evans

g) In an index of general terms the alphabetical arrangement of subentries should be according to the first principal word (i.e., adjective, noun, verb, adverb; not the article, conjunction, or preposition):

Abbreviations, 59–80; in astrophysical matter, 52, 67–68; of the Bible, books of, 65–66; in bibliographies, 67, 134; capitalization of, 34; and contractions, 82; of degrees, 34; geographic names, parts of, when used, 63–65; invariable, 59; of Latin literary references, 48; lists of, 63, 65–67, 68–69; in manuscript, 168; with proper names, 68–73; spacing of, 34; of weights, 67

Numbers: beginning a sentence, 73; in connected groups, how treated, 74; consecutive treatment of, 113, 119; under eleven. 48; round, 73; in text, 84; use of dash in consecutive, 119

h) Alphabetize in the following manner where the same word is used separately as a modifier, as part of a hyphenated compound, and as part of a proper name:

New	New York
New customers	Newark
New Deal	Newfoundland
New-style arrangement	Newton

i) When a proper name and a subject heading are the same, alphabetize as follows:

Castle, 91, 92, 97; medieval, 101–4, 109–11
Castle (geyser), 149
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Castle, Irene; *see* Castle, Mrs. Vernon
Castle, Lake, 184
Castle, Vernon, 41, 47
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Castle Donington, 54
Castle of Otranto, 164
Castlebar (Ire.), 211
Castlereagh, Viscount; *see* Londonderry, Robert Stewart

j) When two or more persons have the same surname, alphabetize those with the least identification ahead of those with more complete identification. Initials should precede a full name. Titles should be disregarded in alphabetizing when the full name or initials are given:

Brown, 41
Brown (painter), 57
Brown, Captain, 98
Brown, Lady, 167
Brown, Lord, 167, 168
Brown, Miss, 143
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Brown, Sir Adam A., 97
Brown, Miss Alice, 48, 49
Brown, Edward, 14, 104
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Brown, S. W., 9
Brown, Mrs. S. W., 9
Brown, General Samuel, 43
Brown, W. R. S., 197
Brown, William, 101

310. Good cross-references are of vital importance in an index. For instance, if "Mankind" is indexed under that catchword, "Human beings," "People," and "Race," when added in their own alphabetical places, should be followed by a cross-reference:

Human beings; *see* Mankind
People; *see* Mankind
Race; *see* Mankind

Cross-references may also be employed to save duplication; for instance, when "Child welfare" is listed under "C," the entry under "W" should read:

Welfare, child; *see* Child welfare

Food; *see* Supplies
Food, 19, 37, 41, 141; *see also* Supplies

or:

Welfare, child. *See* Child welfare
Food. *See* Supplies
Food, 19, 37, 41, 141. *See also* Supplies

311. An extensive index should be set in double column, with the type two or three sizes smaller than the body of the book, usually in 8 point. A page number follows its entry, with a comma before. Runovers should be solid, indented 11 points, with 2 points between entries and with a quad line between alphabetical changes of initial letters (see A, C, F [examples of style are shown on pp. 184–87]). If space allows, let each subdivision occupy a separate line for clearness (see B). If the page is narrow and space is a consideration, the runovers may be indented less than 11 points. When indented subdivisions run over to the top of a verso page, the main keyword should be repeated (see H). Letters indicating divisions of the alphabet may be centered above each block belonging under that letter.

312. An index that is little more than a full table of contents, with one page reference to each item, may be set full-page width and leadered out to the page number (see C and D).

313. There are various ways to classify specific references, if it seems necessary, by using special typography. For instance, in a book containing bibliographies, page references to the bibliography may be set in italic or in boldface type, but such usage should be explained in a bracketed note under the heading of the index. Refer-

ences to sections or illustrations may be in boldface type and to pages in lightface type (see F).

314. Various systems of punctuation are used, but the simplest is the best. Always use a comma between a catchword and the page number. In case a single reference includes consecutive pages, use an en dash between the first and last page numbers. Subentries with their page numbers may be run in with semicolons between; in such instances the main catchword is followed by a colon (see A).

315. Occasionally an index requires subentries under subentries. Double indention is then necessary (see B), or special sideheads may be used (see H). If such special sideheads are used, they may be set in caps and small caps or in italics, with or without a colon or a dash—never both (see D and H).

If several subdivisions of entries are necessary, the main entries may be indicated by setting them in boldface, small caps, or italics. Care should be taken, however, that the style chosen does not conflict with any other meaning of the same form of typography (e.g., italic for foreign words).

Another device to obviate the necessity for double indention or repetition of a catchword is the use of an em dash to take the place of the first word of a subject (see H). The subentries in an index of this kind are arranged according to sequence instead of alphabetical order.

316. In a mixed index of subjects and authors it is sometimes desired to bring out authors' names. Such names may then be set in caps and small caps (see E).

317. Beware of confusing identity by indexing individuals of different families under the same surname. The same rule applies to subjects that would be confused by similar treatment (see § 309).

318. Ordinarily the appearance of the index page will be better if the first word of each general entry is capitalized; but in some cases, such as in the index to a grammar or the vocabulary of a book in a foreign language, all catchwords should appear in exactly the same form as on the text page (see I). Here, of course, the form is too important to be lost in the niceties of typography. The same usage should prevail in the reference list of a dictionary or glossary.

319. Examples of various kinds of indexes that show the typographical usage required are here given. The heading of each block of examples is lettered to correspond with references in the foregoing rules. It is to be remembered that the value of any index lies in its service for quick reference; and by that test author, editor, and compositor may answer all questions of technique and style:

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HINTS TO AUTHORS AND EDITORS

PREPARATION OF MANUSCRIPT

320. No amount of careful preparation of a dull manuscript will disguise its basic shortcomings. But even a brilliant piece of writing will have difficulty finding a publisher if the author has neglected to dress his manuscript decently. On the assumption that the author has produced something worth printing, the suggestions offered here might well be entitled "How To Win a Publisher."

These hints are intended to assist authors in preparing their manuscripts. They are worded with book-length manuscripts in mind but are equally valid, so far as applicable, for manuscripts of article length. They may be useful to editors in preparing for production manuscripts which the author has failed to put in satisfactory condition. Attention to these hints may save time and expense.

General.—Every manuscript should be typewritten, double-spaced, on only one side of the sheet. A margin of at least one inch should be left on all four sides of each page. This will facilitate accuracy in estimating printing costs. All copy—including corrections—should be clean and clear so that guessing what the author intended is not necessary. Only the original typescript should be submitted to the publisher. The author

should retain at least one complete carbon copy. If convenient, he should have a second carbon copy made. Publishing procedures can often be speeded up by the availability of several copies. It is good practice in submitting a manuscript to a publisher to include at the same time a summary of the work. This summary should be directed to the public most interested in the subject matter of the book.

The manuscript should be made as perfect as possible, so that there will be no necessity for making changes in the proof, as such changes are expensive. Remember, to make a change in manuscript requires only a few strokes of the pen; to make a change in proofs, a skilled operator must be employed.

The sheets should be of uniform size, preferably $8\frac{1}{2} \times 11$ inches. The paper used should be white, opaque, and of fair quality.

321. *Pagination.*—All pages should be numbered consecutively in the top margin.

322. *Corrections.*—There is no harm in making slight corrections or changes in a manuscript, provided that they do not interfere with the easy readability of the text. The following points should be observed:

a) Changes should be typed in, or written *in ink* in clear handwriting.

b) Changes should be written between the lines. Margins should be kept clear. In no event should changes be written up or down the side margins or on the reverse side of the sheet.

c) A long addition should be typed on a separate sheet of full-size manuscript paper which should be inserted

after the page to which it refers. If, for example, an addition is to be made on page 60, the page (or pages) carrying the addition should be numbered "60*a*" ("60*b*," etc.) and inserted after page 60. On page 60 the exact spot where the addition, correction, or substitution is to be made should be marked clearly. On the bottom of page 60 write: "INSERT 60*a*," and, if more than one page, indicate the number clearly: "INSERT 60*a*–60*d*."

d) If a page is to be corrected extensively, it should be retyped. Do not paste over. No fliers or extensions should be attached to the sheet. If only one paragraph on a page is corrected extensively, it may be simplest to cross out the original wording and to treat the substitute wording as an addition (see *c* above).

323. *Quotations.*—Quotations of more than two lines in length should be identified by indention, preferably double, and may be single-spaced.

324. *Footnotes.*—The author should keep notes to the minimum in number and in length. Footnotes add nothing to the appearance of the printed page.

There are several good ways of treating notes. Their number, their length, and their nature will determine which manner is preferable for the particular manuscript. Whatever method is used, it is obviously important that each note be unmistakably connected to the passage to which it refers. (See §§ 248–61 for rules on typographical arrangement of footnotes. The author should be extremely careful to observe these rules in preparing copy for footnotes.)

a) Footnotes should be numbered consecutively throughout a journal article or throughout each chapter in a book.

b) If the notes are few and short, they may be typed on the page to which they pertain, although it is easier for the printer if all notes are typed on separate pages. They may be typed either directly underneath the line in which the reference index occurs or at the bottom of the page. They should be separated from the text by straight lines across the entire typed page.

c) If the notes are many, or lengthy, or both, they should be typed on separate pages. These pages should be headed "Notes to Chapter ——" and inserted at the end of the manuscript. They should be double-spaced within each note and triple-spaced between notes.

d) In some manuscripts there are notes of two kinds: short notes giving only source references and the like, which should be available on the same page as the text, and longer notes containing a treatment of specific points more extensive than the text will allow. It is often good practice to put the latter kind into an appendix. If this is done, the short notes might be treated as under *b*, above, the long notes as under *c*, above. The longer notes should then be identified by letters or numerals and should be called to the reader's attention by a short footnote, e.g.:

[1] See Appendix I, Note F.

e) Do not expect the printer to expand abbreviated references to publications. Even if footnotes are so numerous that it seems best to abbreviate repeated references to the same work, spell out the exact title

the first time it is used and abbreviate consistently all later references. If there are many such instances, a list of abbreviations should be included.

325. *Abbreviations.*—Abbreviations should conform to the practice established in the field of the manuscript. Where no established practice exists, the author may do well to establish his own abbreviations. This is particularly advisable if repeated reference to the same source is made (see § 324*e*).

326. *Numbering tables and text illustrations.*—Arabic numerals should be used. They should be numbered in separate series consecutively through an entire article or book (see §§ 284, 295). Do not number them separately in each chapter or section. It is important that a complete list of illustrations accompany the manuscript.

327. *Numbering chapters, plates, charts, and inserted maps and graphs.*—Roman numerals should be used. Chapter headings are handled in a great variety of ways in book design, but in manuscript the chapters should be marked according to this rule.

328. *Legends.*—Legends are properly titles. They usually are not complete sentences and do not require sentence punctuation. A description following the title line is punctuated in the same way as the text (see §§ 267–73).

329. *Preliminaries and appendixes.*—Every manuscript should be accompanied by a title page and a table of contents. The title page should show the complete title of the manuscript and the author's full name and address. If the author wishes to include a dedication page, a display page with a motto or the like, acknowledg-

ments, a preface, an introduction, appendixes, a bibliography, etc., he should submit them with the manuscript.

330. *Index.*—The manuscript should indicate whether the author intends to add an index, or indexes, to the work. The preparation of the index is the responsibility of the author. The time to compile the index is immediately upon receipt of the set of page proofs which the publisher will supply for this purpose. Suggestions on indexing will be found in sections 309–19 and 358–63.

331. *Typography.*—In all matters of typography, format, etc., the author should rely on the judgment of the publisher whom he has chosen. He should discuss with his publisher what special preferences he may have.

332. *Packaging.*—The sheets of a manuscript should not be fastened to each other in any way. They should be kept flat and placed in a sturdy box or envelope.

333. *Forwarding.*—Manuscripts should be forwarded by insured express. (Manuscripts sent by mail require first-class rates unless accompanied by printer's proofs, in which case fourth-class rates are charged unless the package is marked "First Class." It is safer and more time-saving to send proof and manuscript first class.) They should be well packed to withstand handling in the mails. Manuscripts sent first class should be registered; those with proofs, sent fourth class, should be insured for an amount not less than would be required to replace the copy if lost. It is recommended that manuscripts sent for consideration be addressed to the General Editor and manuscripts in the process of production be addressed to the Production Editor.

COPYRIGHTS

334. Official information concerning the procedures to be followed in securing copyrights in the United States and the necessary forms may be secured from the Register of Copyrights, Library of Congress, Washington 25, D.C. The procedures are easy to understand, and the forms can be filled out by any literate person. But the law is highly complicated, and on questions involving literary property of commercial value it may be best to secure the advice of a copyright lawyer. Two good books on the subject are *A Manual of Copyright Practice*, by Margaret Nicholson (rev. ed.; New York: Oxford University Press, 1956), and *The Protection and Marketing of Literary Property*, by Philip Wittenberg. The Copyright Act may be secured from the Superintendent of Documents, Washington 25, D.C.

335. The purpose of copyright law is to protect certain kinds of property, among them literary property. The protection that the law gives is to reserve to the author or proprietor the exclusive right to make, or have made, copies of his work for a certain period of time. The information given here is limited to the copyright law as it affects property in books and journals, manuscripts and letters. This includes, in addition to the text of a work and the right to translate, photographs, maps, charts, graphs, tables, and all other such material. Literary property, as distinguished from the kinds of property just mentioned, consists of particular formulations, particular sequences or patterns of words of non-obvious kinds, of kinds that require some degree of creative effort to bring them into existence. There is no literary property in ideas merely as ideas. One may, to use Miss Nicholson's example, write and publish all

he pleases about poems being made by persons but that only Nature or God can make a tree. However, if he happens to use any substantial portion of Joyce Kilmer's poem and has not secured permission from the owner of the copyright, he may be in trouble. Parodies have been held by courts generally not to be in violation of copyright, but it would be unwise to assume from this that a paraphrase of a copyrighted work, or any substantial part of one, would be a safe venture. When a work is published, whether it is copyrighted or not, the ideas it contains (not the particular word pattern) become public property.

336. Some publishers advise their authors to secure permission to quote even one or two sentences. Contracts generally prescribe that the author guarantee that he owns the material in his work or has the right to use it. But it does not follow that an author ought, or needs always, to secure permission before quoting small amounts (see § 337). If the work is not a poem or something else of highly concentrated value, the use of a few sentences without permission not only is entirely within one's rights as author but is necessary if the discussion of ideas is to be carried on in print. But this does not mean that quoting or paraphrasing the work of another may be done without limit.

337. The limits on the amount that may be quoted without permission from copyrighted works have been determined in court cases so far by the doctrine of "fair use." (For discussion of this doctrine refer to the works named above in § 334.) Custom is, of course, the great determinant, and custom varies widely from one kind of writing to another. In writing for small,

highly specialized, scholarly audiences, substantial portions amounting to several hundred words may be quoted without the formality of securing permission, whether the work quoted from is copyrighted or not. In writing reviews and criticisms, it is customary to quote freely without securing permission. In writing for large audiences, when commercial use is involved, aside from reviews, permission should be secured for quotations of any substantial length. In determining the meaning of "substantial length," it is necessary to take into account the size and the nature of the work quoted from. If it is a prose work of 50,000–100,000 words, then it is probable that any court would hold quotations of from 50 to 100 words to be within the limits of fair use. If, however, the work is shorter, particularly if it is a poem or other work of a highly concentrated nature, then it is possible that there would be no objections to quoting as much as one line without permission; but quoting two lines might be considered a violation of rights. Authors and publishers of verse may rely heavily on revenue from permissions to quote, and the fees charged may seem very high; but it should be remembered that this kind of material is concentrated and that permission to quote a few lines is perhaps equivalent to permission to quote complete chapters from a prose work.

338. Sometimes teachers in need of instructional materials will reproduce by mimeograph or photo-offset or otherwise excerpts from printed materials. Whenever this is done, it is important that permission be secured for the use of copyrighted material. This is one of the kinds of uses the law is intended to prevent unless

the permission of the copyright owner has first been secured.

339. To find out whether a work is copyrighted in the United States, look for the copyright notice. It should be located in a periodical either upon the title page or upon the first page of the text of each separate number or under the title heading; in a book the notice should be on the front or back of the title page. Usually it is on the back.

340. The Copyright Act provides for two periods of twenty-eight years each. It is, of course, impossible to tell from looking at an edition published during the first period whether the copyright was renewed for the second period. The office of the Register of Copyrights in the Library of Congress will make a search for this information for a small fee (write the Register for information). There may have been no later editions—yet copyright may have been renewed. For this reason, in the absence of definite information from the publisher or the office of the Register of Copyrights, it is not safe to assume that the copyright on the original edition has expired until fifty-six years have elapsed from the day of first publication. It must be remembered also that new material may be added to an old work, thus justifying a new copyright date, but the new material may be so mixed with the old that only an exact comparison of editions will reveal the portions protected by the new copyright. All editions and impressions should bear the original as well as later copyright dates.

341. Letters and original manuscripts that have not been published are protected under the common law. Manuscripts, including letters, remain the property of

the author and his heirs as long as the rights in them are not, by contract or otherwise, conveyed to others and as long as they are not published. The writer of a letter owns the pattern of words; the recipient owns the paper and the ink. Newspapers and magazines regularly publish letters that are written for this purpose, but this does not mean that anybody who receives a letter or happens to have a collection of letters in his possession, whether they are addressed to him or not, has the right to publish them. It is advisable before publishing such materials to secure the opinion of a copyright lawyer.

342. Publication is the act or process of making public and may be effected by selling or giving away one or more copies of a work. The line between private distribution and publication is not defined in the Copyright Act, but it is safe to say that neither of the following constitutes publication: the submission of a thesis or dissertation by a student to his committee or the submission of a manuscript to readers for advice or to one or more agencies or publishers to consider for publication. The law is not clear on the question of whether the placing of a manuscript in a library under conditions such that it is available to the public constitutes publication. An author using his own work jeopardizes his ownership if he distributes copies in mimeographed or other form before the work has been copyrighted.

343. Copyright can be secured on certain types of works such as mimeographed textbooks, lectures, plays, and works of art prior to regular publication. Instructions should be secured from the Copyright Office, as suggested in section 334 above.

344. When a work is published and is not copyrighted, or if copyright has expired, the literary and other comparable property in the work goes into the public domain and is free to anyone to use as he sees fit—subject only to the restraints determined by custom. The plays of Shakespeare, for instance, are in the public domain. Any publisher may issue them. But he cannot safely copy an edition produced during the period protected by copyright, because, even though all original editions of Shakespeare have long been in the public domain, later editions may contain conjectural readings and other editorial work; and any such work in any edition produced during the last fifty-six years is likely to be protected.

345. Titles cannot be copyrighted. However, a property interest created in a title by successful publication may be protected under laws governing unfair competition. The use of book and series titles made popular by one publisher have been held to be unfair competition when used by another. But the facts in such matters are often difficult to establish; and, no matter how enlightened the courts, the question, "Who is entitled to protection?" is not always so easy to answer as the contending parties are likely to imagine. There is no way of protecting titles before publication, and there is no easy way of protecting them after.

PREPARING ILLUSTRATIONS

346. It would be impossible to overemphasize the importance of supplying the printer with good illustration copy. Original copy rather than photostatic copies should be furnished. Poor copy inevitably results in poor reproduction. Since the standards for "good" illus-

tration copy depend upon the kind of process to be used in reproduction, the author should familiarize himself with the hints given in this section in order to obtain the most effective results. A good publisher will know good copy, and he will also know how to reproduce it. The author should consult with him on all such questions.

The method of reproducing illustrations and the arrangement of this material within the book have a distinct bearing on the mechanical makeup of the book. The choice of paper to be selected, for example, will depend not only on the kind of illustration to be used but also on where these illustrations are to appear, whether in the text or separately. A rough paper (such as eggshell) which might otherwise be desirable for the text, because of its lightness and bulking properties, would be suitable only for line drawings or offset or Ben Day–processed reproductions. The appearance of halftones in the text, for example, would require a highly finished, heavy, non-bulking paper. For these reasons it is obvious that the decision as to whether the illustrations shall be distributed in the text or handled separately (by means of inserts, wrap-arounds, etc.) deserves early consideration in planning any book of this nature.

When its use is feasible, the text figure (i.e., one inserted into the type page) is usually preferable because it can be placed at the point of greatest service to the reader. In scientific works, however, when a series of figures must be before the eye at one time or when some figure must be referred to at many points in the text, it is desirable to group them together, without textual ma-

terial, in what are called "plates." After their position within the book is determined, the process of reproduction should be decided. The following is based on letterpress printing.

347. *Text figures.*—If illustrations are to appear in the text, several kinds of printing blocks, or cuts, can be used.

a) *Zinc etchings* will reproduce any drawing or print with solid black lines or dots on a white background. It is even possible, by the use of color filters, to pick out and reproduce with reasonable fidelity one or more colors from a piece of copy containing a number of colors. The publisher should be consulted in such cases, however, before the copy is prepared; otherwise it may be discovered that it is not in a form suitable for reproduction. In preparing copy for a zinc etching, bear in mind that gradations of tint cannot be reproduced and that therefore the lines or dots of the design must be in solid color. Only India ink should be used, and gray or broken lines should be avoided. In making drawings on cross-section paper, such as in plotting out graphs, paper with pale-blue lines should be selected, because pale blue will not photograph. If the cross-lines are intended to show in the illustrations, a paper lined in black or green should be used. Care should be taken that the lines are not ragged or broken. If the figures are to be lettered, different degrees of reduction should be taken into account so that the lettering on all the figures will be reproduced in the same size. Where parts of zinc-etched figures are to be shaded, the shading can be obtained successfully by various means, such as Ben Day tints, Zip-a-tones, and development paper. Consult the publisher on this point. Drawings should be made

one-third or larger than the final reproduction. When such drawings are reduced, many defects are eliminated.

If symbols, labels, etc., are pasted on drawings or photographs, great care must be taken that they are pasted on securely.

b) *Halftones* are adapted to the reproduction of photographs, wash drawings, and paintings, either in black and white or in colors. Glossy photographic prints give better results than dull-finished or mat prints. At best the halftone is but an approximation of the original, and only the most favorable conditions of all the elements of copy, engraving, ink, paper, and presswork can bring the final result to anything near the original.

An author may easily ruin his illustrations by marking them, trimming them, using paper clips, or writing on the reverse side with a hard pencil. Mutilations of this kind can be avoided by writing all necessary information on a separate piece of paper and then pasting it to the back of the photograph as an extension.

Halftones are sometimes specially designated "highlight" when the light parts are entirely cut away. The finishes of the edges are designated as "square," "lined," "vignetted," or "outlined." Combinations of line and halftone cuts are frequently made by stripping the two kinds of negatives together on one plate.

348. *Plates.*—The use of plates permits a much wider range of methods of illustration, including those mentioned above. Some of the basic processes are: gelatin plates (heliotype, albertype, collotype, etc.), lithography (including photolithography and offset printing), photogravure, steel and copper engraving, rotogravure, and

three- and four-color halftones. Since all these are in a large degree dependent on photography, the copy should permit an exact reproduction in all respects except as to size.

a) *Gelatin plates* and *photogravure*, made by two very different processes, give perhaps the most faithful reproduction of photographic subjects. The former is especially well adapted to scientific work in which detail is important.

b) *Lithography*, in its modern adaptation to the offset press, has come into general use. By the offset process straight black-and-white subjects may be photographically reproduced with great fidelity, and much finer drawings copied than by zinc etchings. By it, also, photographs and paintings are reproduced in black and white or in colors. In the case of all lithographic processes, the original copy should be prepared exactly as it is finally to appear.

c) *Steel* and *copper engravings* and *rotogravures* are used chiefly for portraits and landscapes. Copy should be provided in the form of photographs or paintings.

d) *Color-process work* is the common name for three- and four-color halftones, by which subjects in color can be reproduced in close approximation. It is well adapted for many illustrations of this character. An exact original copy, except for size, should be provided for this method.

349. *Lettering* on cuts should be of uniform size, large enough to reduce with the lines of the cut and still be in correct proportion to the illustration itself. Parts of a compound figure consisting of separate units should be lettered *A*, *B*, *C*, etc. (italic); sections in each component

part should be lettered *a*, *b*, *c*, etc. When several series of letters are necessary on the same plate, be careful that there is no confusion of meaning. If possible, each letter on the cut should be explained at length in the description; otherwise, in the text. Lettering on the margin of the cut is better set in type. Such cuts, however, should be ordered trimmed flush and anchored, to admit of placing the type close to the face of the illustration.

ESTIMATING MANUSCRIPTS

350. The most accurate method of estimating the amount of space a given manuscript will occupy when it is set in type is to determine the number of characters—letters, points, and spaces—that the manuscript contains and to divide that total by the number of characters in the type page it is desired to use. In the case of typewritten manuscript, this computation is very simple. Nearly all typewriting is in either pica or elite type—the former ten, and the latter twelve, characters to the lineal inch. It remains, therefore, only to find the total number of lines and the average length of line in inches, and to follow that step by a simple computation. If the manuscript is divided into chapters, each chapter should be figured separately, to provide for the partially blank pages at the beginning and the end. Partially blank lines at the close of paragraphs should be counted as whole lines. To the total of all chapters should be added the pages occupied by the preliminary pages, the reference matter, and any illustrations.

Suppose, for instance, a chapter of fifty pages of elite typewriting, with thirty lines to the page, each approximately six inches wide; to obtain the character count

for a manuscript of these specifications, the formula of multiplying the number of characters per line (in this case, 12 × 6, or 72) by the number of lines per page (in this case, 30) by the number of pages (here, 50) would give a total of 108,000 characters in the typewritten manuscript.

As the next step in computing the number of type pages that a manuscript of this length would require in printed form, the *character count per pica* for the particular type face and type size contemplated must be obtained. The reason for this is the fact that the character count varies with different kinds of type (these may be found under "Specimens of Type," pp. 280 ff.). If the manuscript is to be composed in 11-point Old Style No. 31, let us say, the character count per pica would then be 2.59.

Let us also suppose that the size of the type page desired is to be 4 × 6½ inches. Allowing for 2-point leads, the number of lines per page would then be 36. This figure is determined by reducing the picas to points (12 points to a pica) and dividing by 13, the body size of the type (11 point plus 2-point leading). By multiplying the character count (2.59) by the number of picas in each line (4 inches equal 24 picas) by the number of lines per page (in this case, 36), you would obtain a count of approximately 2,240 characters per page. Dividing 108,000 (the number of characters in the typewritten manuscript) by 2,240 (the number of characters per type page) gives 49 pages for the chapter.

READING OF PROOFS

351. All proofs should be read carefully and returned according to schedule. As soon as work is started on the

manuscript, the publisher sets up his schedule for the completion of the work, based upon the date of release for publication and on allowance of ample time for each operation. This is the time for the author to object if he foresees any difficulty in keeping the schedule. It is rarely possible to speed up these operations without sacrificing somewhere the quality of the product. After the publication date has been set and all the machinery of advertising and sales put in motion, it is imperative that no unnecessary delay be incurred in any part of the work. If the author holds the proof unduly, he will throw into confusion all the plans of his publisher and sacrifice quality of workmanship or specially timed sales—perhaps both.

352. Proof is usually sent to the author chapter by chapter and should be returned the same way, so that the printer need not wait for galleys at any time.

353. The standard proofreader's marks (see p. 2) should be used in correcting proof sheets. Make all marks, in black pencil, on the margin opposite the line in which correction should be made; and, if several belong to a single line, put them exactly in the order of their occurrence (see p. 221).

354. Be careful to answer all queries on the proofs. Do not erase the proofreader's marks or queries. If you approve a suggestion made, cross out the question mark and let the correction stand. If you do not approve, cross out the whole question, or answer in full. Delays and errors may result from failure to attend to such queries. Cross-references, especially, should be checked by the actual pages, for no one but the author can say with certainty to what page he intended to refer.

355. An author should realize that returning galley proofs to his printer implies that he will make no further changes in his text. Single words or even phrases of equal spacing may be substituted thereafter, but only under real necessity. Changes made in type are expensive. To omit a word or to add one in the body of a paragraph may cause the resetting of all that paragraph following the point of change. If the alteration is made in galley proof, the expense stops with the paragraph reconstruction; if, however, the change is made in the page proof, it may involve repaging the entire article or chapter.

356. The original manuscript should always be returned with the galley proof, in order that the proofreader may refer to it, should any question arise. Each successive set of proofs should be accompanied by the previous marked set, which is always used in computing the cost of alterations properly chargeable to the author. No change should ever be made in manuscript which has been set or in proof that has been corrected and a later proof pulled.

The author should retain a duplicate set of proofs bearing all corrections, as protection against loss of the sheets in transit to his printer. Sometimes the last manuscript sheet sent out with proof will contain matter that is to be set on the next proof sheet beyond that lot. In that event hold back the unfinished manuscript sheet to read against the proof bearing the unread matter. In the same manner hold over the last sheet of page proof having matter beyond the galley proof in that lot. Note any holdover of this sort on the last page returned to the printer.

357. An extra set of page proofs is always sent to the author for indexing (§ 330). Although the index cannot be set to advantage until all page numbers can be supplied exactly, it is best to begin compiling the index as soon as the first pages come from the printer. Copy for the index should be sent to the printer immediately upon the return of the final page proofs (see §§ 309–19 and 358–63).

INDEXING

358. Every book that may be used as reference merits a good index, that is, one which enables the reader or student to locate readily the subject or item he seeks. The usefulness of a book often depends wholly on its index. To prepare one of real merit, however, is a technical operation of some difficulty. One unfamiliar with the subject is likely to fall into serious errors. For this reason the publisher usually requires each author to make his own index or to arrange to have it done under his own supervision. The mistake in this arrangement is in supposing too often that an author knows how to prepare an index properly. For typographical styles of indexes see sections 309–19.

359. The treatment required, both editorially and typographically, varies with the kind of book and the use to which the index is to be put. Some books and some subjects are indexed more easily than others. A book of sermons or lectures, a collection of poems, a yearbook, or a work of argumentation, complete only in its sequence, will require a much simpler index than that which is necessary, say, for a scientific work or for a book of unrelated facts, statistics, or ideas, in which the index is needed frequently for reference.

360. A collection of addresses or sermons could very well be indexed by principal words in titles of chapters, by subtitles, by proper names, and by subjects. This form need not be much more complicated than a very full table of contents. It should not be laden with long entries to indicate any conclusions or the progression of thought. The index, unlike the text, is not *read;* it is *referred to,* and only those catchwords actually needed are read at any one time.

361. The best usage in all indexes is to arrange entries and subentries alphabetically (see § 309 for rules on correct alphabetizing). A book of poems, if large and consisting of works of many classes, may require a subject index, an author index, and an index of first lines. These will all be fairly simple and will need little subdivision. A comparative study of literary manuscripts or a book of the Synoptic Gospels may need also a reference index, listing in numerical order the chapters and verses studied. A scientific work that is invariably used for reference and for authority requires a full general index, including both subjects and proper names; also, it may have its references divided into a subject index and an author index.

362. The indexing of complex and involved subjects requires a thorough knowledge of the subject matter, as well as a technical appreciation of the typographical form that best expresses it. Suppose, by way of example, that the work or passage to be indexed is one covering the several processes of photoengraving—a complex and intricate subject. If each process is treated separately in the text under its appropriate title, the work of indexing will be comparatively easy. But if all the various processes

are covered by paragraphs more or less general, and without special segregation of subjects, every item must be searched out and put into its part of the index. Without such discrimination a casual glance at the index may fail to indicate that some particular branch of the subject is treated at all. Superficial indexing may result in failure to use the book.

363. The simplest way to prepare an index is by means of slips or cards. The 3×5-inch size is easy to handle. First read over the page proof carefully, underlining in blue pencil all words to be indexed, whether as general entries or as subentries. If marking for a professional indexer, underline the subentries in red pencil and note in the margins, in blue pencil, the catchwords under which they should be indexed. In this operation the full program of the index is developed clearly. These items should be entered on cards. Each entry, with its page number, is written on a separate card. Next sort the cards into stacks in alphabetical order. Then arrange them in a card file or in a box enough larger than the cards to allow plenty of room for rearranging.

When all the marked words and expressions have been transferred to cards, perfect the alphabetical arrangement and combine the subentries in alphabetical order under each main entry. Wherever there are a number of page references for one item, such figures should appear in numerical sequence. The entire series of card entries may be typewritten on sheets, with carbon copy, for the convenience of the printer in setting. Be careful to show capitalization, punctuation, and indentions. Verify all items by checking the markings of the text against this carbon copy. A good method is to cross out every item as found until all have been verified.

HINTS TO COPYREADERS

BOOK COPY

364. Primarily, the copyreader's task is to prepare the copy for composition by marking the measure, the sizes of type for text, quotations, footnotes, headings, subheadings, tables, legends, etc.; to apply the adopted rules of typography; and to check the author's consistency in his use of capitalization, citation, spelling, punctuation, and his sentence structure. At every step it is necessary that the copyreader imagine the printed page before him. Simplicity and exactness of typographical expression are of the greatest importance. Expense also must be considered, and mechanical difficulties must be foreseen and forestalled. Quality must never be sacrificed. Consequently, a nicety of judgment must be exercised constantly. Read everything as if you were the author.

365. Read the typographer's specifications very carefully. Do not neglect to reread them often in the course of editing if there is any doubt as to what is wanted.

366. Look through all the copy and check the headings and subheadings with the table of contents.

367. Examine the dummy. Visualize the completed book with all its parts (see pp. 10–20).

368. If copy for cuts is attached, mark their places, identify the copy so that no mistake can be made, see that the

PAGE SHOWING COPYREADER'S MARKS

Part IV

~~Foreword~~ Introduction sc

¶ 1 In ~~this~~ chart I the peaks are drawn neither numerically nor temporally to scale. They are intended merely to depict a cluster of separation-anxiety or acute anomie points lasting for relatively short intervals within broad life stages, such as childhood. The heights of the peaks illustrate, in the roughest fashion, psychological observations of the intensities of anxiety in the various periods. Peaks 1-10 represent stages through which all persons pass. The others, 11-13, are not inevitable, and do not necessarily occur in the order given. They might not happen at all in one generation, or might even be contemporaneous. "Birth-anxiety," which should mark the first separation of all, has been omitted from the graph because of its problematical occurrence (for the original statement of the theory see Otto Rank, The Trauma of Birth [New York: Harcourt, Brace & Co., 1929], and for its criticism, S. Freud, Anxiety, pp. 121-32.

(S?)

2 The curves A'-B', C'-D', and E'-F' are discussed below, p. 190.

Chapter VIII) Center

(OK?)

1 For the overwhelming majority of persons the adaption of self-sufficiency at one person attempting to accumulate all the materials for his needs and thus remove the need for dependence on secular belief-systems is not only unworkable but inconceivable. Private property in land is sometimes highly prized for such a venture. It appears clearly, ~~for example~~ e.g., in John Steinbeck's Of Mice and Men. A variant of this solution is the hope pinned on the invention of some portable machine that can provide for all one's needs. It is evident in high-flying discussions of the fractional horse-power motor or portable atomic energy units, as well as in literary efforts like Aldous Huxley's After Many a Summer Dies the Swan. The behavior of children also presents clear cases of this kind of "property" motive; see Isaacs, Social Development in Young Children, pp. 221-31.

Sociologists might describe the need for affection in terms of a need for primary and sympathetic (as opposed to secondary and categoric) contacts and for personal, intimate, or face-to-face relationships. It seems advisable, however, to retain the word

sizes are marked, and detach them to send to the engraver after the legends have been edited. They should not be sent, however, until all the copy has been edited and descriptions in the text have been checked with lettering or references on the copy for the illustrations.

Mark the lettering or marginal figures that should be set in type and the places where cuts are to appear. Number text figures in Arabic and plates in Roman numerals and hand the copy to the person responsible for ordering the engravings.

369. Read the preface to get the purpose of the book in mind. Then proceed to edit the copy for the machine operator and the proofreader.

370. "Editing" is a very broad term. It implies a careful and critical literary survey of the work; yet this type of editing is not permitted to the copyreader unless special instructions give such freedom. No change that would affect the author's meaning should be made. However, contradictions, duplications, obvious errors of fact, incomplete statements, or incorrect sentences are to be queried (see § 380). If, after reading a portion of the text, the copyreader finds carelessly written copy, he should immediately take up the question with the production editor and get exact instructions before proceeding farther.

371. For standards of typographical form refer to this *Manual of Style*. The copyreader at the University of Chicago Press is expected to be thoroughly familiar with its rulings and to use them unless expressly instructed to apply a contrary style. For the spelling of words and for word divisions use *Webster's New International*

Dictionary, unless the *Manual of Style* makes an exception. The latter is final authority. For the spelling of personal names follow *Webster's Biographical Dictionary* and for geographical names *Webster's Geographical Dictionary*, unless instructed to the contrary.

372. Do not query a misspelled word in ordinary text. Look it up if you are not certain, and thereby learn it for future use. The proofroom library is for your convenience. *Never query style to the author.* The job of the copyreader is to prepare copy for typesetting. Copyreading may at times be done by the author, but whoever does this job should understand that his work is intended to be final and that at this stage style should not be queried—it should be definitely determined. If you cannot be sure what style should be used, confer with the production editor. Do not allow book matter to be put in type with questions of style unsettled. Do not leave it for the operator to decide which of several forms is the intended one, or for the proofreader to make it consistent after the material has been set.

373. Co-ordinate all headings and subheadings and check the sequence of all numbered headings. Supply missing letters when abbreviations must be spelled out. Take special care with proper names.

374. Verify all days and dates and check them so that the proofreader may know you have done so.

375. Observe the rules for tabular work (see §§ 280–300). Do not leave copy in tables inconsistent. Double the stub if necessary to widen or shorten the material. Keep footnotes to tables in their correct sequence (see § 249). The author rarely attempts any arrangement of such notes.

376. Mark the different sizes of type so that the operator will recognize them at a glance. Leave the ordinary text unmarked; indicate *reductions* by a *red line* along the left margin; indicate *footnotes* by a *blue line* similarly placed.

377. Familiarize yourself with the names given in *The University of Chicago Directory* and the Press *Catalogue of Books and Journals*. There is no excuse for misinterpreting or misspelling the name of a member of the faculty or the title or name of the author of a book published by your firm.

JOURNAL COPY

378. Read the composition ticket for any special instructions. See that the copy is clearly identified with the name of the author and the name of the journal. If copy is for a minor division of a journal, so designate on the manuscript.

379. Keep the latest issue of the journal beside you for ready reference. Verify the sizes of type by the specifications. Mark the measure in the upper left-hand corner of the first sheet of copy and, below a separating line, give the size of type and the leading to be used for the text.

380. Follow the style of the journal for which you are editing copy. Each has peculiarities of its own. Study the preferences of each editor as evidenced by the condition of his copy, the way he answers queries, and the changes he makes. One editor may expect you to do as a matter of course what another would consider an unwarranted interference even if merely suggested.

HINTS TO PROOFREADERS

The proofreader has an important service to render in any printing operation. His responsibilities may vary with the different reading assignments given to him, but the qualifications for a good proofreader are always the same. He must have some knowledge of the subject matter of his material, and he must be able to think quickly. Speed is essential, of course, and it can be acquired only through practice and training.

College or university education is the best preparation for proofreading but added to this must be some knowledge of printing: of faces and sizes of types; of symbols, spaces, and furniture; of all the materials needed in the composition of printed matter, whether machine-set or hand-set; and some understanding of composition and the processes of plating, presswork, and binding. He must be able to tell at sight whether a lead is too thick or too thin and to discriminate between a thick space and a thin space. He must be able to detect a change of type face, even of a single letter. Among other things, he must be able to tell whether a lockup is square and to recognize type that is tilted ever so slightly.

Printing offices differ in their methods of handling proof. In fact, there may be different requirements on different jobs in the same office. One job may require

more care, closer punctuation, and more readings than another. An author may be glad to pay for the added time spent on his work, or the nature of his material may make extra care imperative. Newspaper copy and trade-journal matter are usually given one reading, and that a very fast one, sometimes without a copy-holder. Fine magazines and books require at least two readings. Technical books may demand even more readings.

381. Proofreader's marks vary somewhat, but all sets of marks have the same general intent. They are simply symbols adopted for expediency, to save writing out instructions that take time and space. The marks now in common usage are shown and defined on page 2.

382. All marks should be made in the margin on the same line as the error; and, if there is more than one correction in a line, they should appear in their order separated by a slant line (i.e., cap/wf/tr/). If there are many marks, both margins may be used.

383. Guide lines should be used only when the material is of narrow measure without margins or if corrections are too numerous to be marked in the ordinary manner. Such guide lines, if used, should never cross one another.

384. Broken letters should be ringed, not blotted out; also, letters to be transposed should be ringed, not marked through.

GALLEY-READING

385. Accuracy is the first requirement in galley-reading; the next is to carry out faithfully the copyreader's intention in typography. If the copy has not been edited,

PAGE SHOWING PROOFREADER'S MARKS

~~PART IV~~

INTRODUCTION

1. In Chart I the peaks are drawn neither numerically nor temporally to scale. They are intended merely to depict a cluster of separation-anxiety or acute anomie points lasting for relatively short intervals within broad life-stages, such as childhood. The heights of the peaks illustrate, in the roughest fashion, psychological observations of the intensities of anxiety in the various periods. Peaks 6 to 10 represent stages through which all persons pass. The others, 11–13, are not inevitable and do not necessarily occur in the order given. They might not happen at all in one generation or might even be contemporaneous. "Birth-anxiety," which should mark the first separation of all, has been omitted from the graph because of its problematical occurrence (for the original statement of the theory see Otto Rank, *The Trauma of Birth* [N. Y.: Harcourt, Brace & Co., 1929], and for its criticism, S. Freud, *Anxiety*, pp. 0220-32).

2. The curves *A′–B′*, *C′–D′*, and *E′–F′* are discussed below, p. 000.

chapter VIII

1. For the overwhelming majority of persons the adaptation of self-sufficiency—one person's attempting to accumulate all the materials for his needs and thus remove the need for dependence on secular belief-systems—is not only unsuitable but inconceivable. Private property in land is sometimes highly prized for such a venture. It appears clearly, e. g., in John Steinbeck's *Of Mice and Men*.

A variant of this solution is the hope pinned on the invention of some portable machine that can all provide for one's needs. It is evident in high-flying discussions of the fractional-horsepower motor or portable atomic energy units as well as in literary efforts like Aldous Huxley's *After Many a Summer Dies the Swan*. The behavior of children also presents clear cases of this kind of "property motive" (see Isaacs, *Social Development in Young Children*, pp. 221–31). Sociologists might describe the need for affection in terms of a need for primary and sympathetic (as opposed to secondary and categoric contacts and for personal intimate, or face-to face relationships. It seems advisable, however, to retain the word "affection" in an endeavor to keep the psychogenesis of the need in ~~the forefront of~~ its meaning.

the proofreader's task is much more difficult. He must constantly weigh the cost of change against the values of appearance and correctness and make his corresponding decisions quickly. Contradictions, duplications, errors of fact, anachronisms, imperfect sentences, solecisms, barbarisms, and so on are to be detected by the reader and pointed out. Such corrections are very costly if made in the type; therefore, most printing houses whose work must be of very good quality employ editors and copyreaders to prepare their copy before passing it to the compositor. When this is not done, the proofreader must assume responsibility.

If the copy has been edited, the galley reader has but to prove that the printer has interpreted the copyreader's marks correctly.

The best galley-reading consists of two operations—a preparatory silent reading for purely typographical errors and a reading with the copyholder for accuracy, sense, and consistency. In preparatory reading the proofreader should note the condition of the copy, so that he can time the first reading to a speed that will insure perfect accuracy.

386. Particular care should be taken with proper names, figures, and scientific terms. If copy is not perfectly clear, or if there is reason to doubt its correctness, the copyreader or the production editor should be consulted. In case there is still doubt, a query to the author should be carried on the proof.

387. In asking questions of the author or editor, make the point perfectly clear. A simple query mark is not always enough to draw attention to the point at issue. Queries on the manuscript must be transferred to the first read-

ing and so on to all sets of proofs sent out until they are answered. *Discretion should be used in making queries.* The author will be thankful for any sensible suggestion but will resent trivial criticisms. Anything that is obviously wrong should be corrected, for the proofreader will be justly blamed for such an error. He should never follow copy blindly, though he may be required to reproduce it exactly.

388. *Style should never be queried to the author in proofs.* In the University of Chicago Press proofroom this *Manual of Style* is the guide; if the *Manual* is not decisive, the matter should be referred to the editorial department.

389. The proofreader should never fall into the error of thinking that an author's or editor's O.K. relieves him of all, or any part, of his responsibility. Authors and editors depend on the proofreader to see to it that the typographical requirements have been met and that the adopted style has been followed.

390. The first mention of a figure or plate must be marked in the margin as a guide for placing the cuts when the galleys are returned for makeup.

391. The reader should never permit himself to be stampeded. Speed may be necessary, but accuracy is even more important. In unavoidable cases of "rush" the reader must do his best in the time allotted, but he should let it be understood that he disclaims any further responsibility.

SIGNING AND SENDING PROOFS

392. After the reading is completed, the galley proof should be signed in the upper right-hand corner with the initials of the proofreader above that of the copyholder.

This signature is carried on all subsequent galley proofs. In case copyholding and revising (the rechecking of corrected proof) are done by two different persons, the copyholder's initials should follow the proofreader's above a line on the revised proof, with the reviser's initial below. This will save time in tracing proofs and will insure the giving of credit or blame where it belongs.

393. The number of proofs wanted should be marked on the first readings before they are sent to the printer for correcting. The required number must be ascertained from the specifications, from the composition ticket, or from special instructions on the copy.

PAGE-READING

394. The page reader first arranges his material in complete sets in the order of their paging. Then he revises the author's alterations, and any house corrections that may be left on the galley proofs, by comparing them with the page proofs and by checking each line or marking it with a dot, so that none shall be overlooked if the revision should be interrupted. Whenever it is necessary to run over type in the makeup in order to correct poor spacing or wrong divisions, or to make or save lines to avoid bad page appearance, the proof of the runover portion must be reread for possible new errors made in handling.

After this careful revision, the reader next checks the table of contents against the pages, verifying the wording of chapter titles and subtitles and supplying the page numbers. By this method any discrepancy or omission may be detected at once and rectified. In like manner

the list of illustrations and the list of tables should be verified.

At this time the job ticket and the specifications should be constantly consulted, for the page reader's particular duty is to *prove* that the instructions of the author and the publisher have been carried out.

395. Frequently, in order to save time, the page reader begins to work before the printer has completed the make-up, receiving more chapters as the paging is completed. In such a case, of course, the revising is done by chapters or sections. It is more advantageous, however, to do it all before beginning the actual page-reading, because the author's preferences, or objections, if any, and his general point of view may be revealed by his corrections as well as by his attitude toward the proofreader's queries on the proof.

396. The sequence of footnotes and tables should be checked and all the rules of good practice in paging carefully observed. See "Typographical Considerations" (pp. 3–9) and all the rules for composition (§§ 1–319).

397. The running heads and folios of each article or chapter should be read as a separate operation after the reading of pages has been finished. The reader should sign the first page and verify the number of pages and plates in each article or chapter and the total number of pages in the finished product, including preliminaries. He should report uneven forms at once. All half-titles, blank pages, inserts, full-page illustrations, etc., should be numbered and indicated; likewise all necessary queries should be copied on one set of the proofs to be sent to the author.

398. When proofs are ready to go out, they should be placed neatly in sets, pinned together at the top, and returned to the record clerk to be stapled in sets, recorded, and sent. Dirty or overinked proofs should never be sent out; nor should proofs go to the author with unreadable spots caused by type off its feet or by failure of the proof-press roller to ink the type properly. The copyholder can be trained to inspect the proofs and to procure duplicates of any that are not readable. The author cannot be held responsible for anything wrong in a poor proof.

399. When a page is unduly short, it is the duty of the page reader to suggest to the author that it be increased in length. The approximate number of words needed should be asked for on the proof. Likewise a page that is too long must be adjusted by the author, unless there is some other legitimate way of meeting the difficulty. Plates must be marked to face the first mention or description, and it is the reader's duty to assure himself that such insertion will not cause difficulty in binding. The best usage prescribes the insert as a recto (right-hand) page facing the verso (left-hand) page. If, in a scientific publication, the value of illustrations would be lost if they were so treated, they may be allowed to face the exact reference, whichever page it falls upon. If two such references fall on opposite pages, the inserts may follow each other or may be printed on both sides of the sheet; otherwise the second reference must be moved by the author. Under no circumstances should two blank pages be bound facing each other.

If references to several plates occur on the right-hand page, permission must be secured from the author

to move the references or to place the inserts facing the next page.

400. Page-reading is the last chance for queries to the author. Page references which have not been filled in must be queried here; and all references to charts, maps, plates, inserts, and figures must be verified or questioned.

TRAINING A COPYHOLDER

401. Each reader should help to train his own copyholder to be increasingly efficient. The copyholder should be allowed to see what the proofreader marks, and, if time permits, he should be told why certain things are marked. As he learns the "local style" of the journals and special publications, he will repay his teachers by finding errors, inconsistencies, and deviations from style, and thus will save time for the reader.

402. The proofreader should never shield himself behind his copyholder. The responsibility is the reader's, and decisions are for him to make. If he doubts the copyholder's version, he should himself consult the copy.

403. The proofreader should not read to the copyholder except in special cases in order to rest him after long, close work, and then he should proceed slowly and very distinctly. It is very difficult, if not impossible, for the copyholder to follow copy with insertions and special editing as fast as a proofreader can read printed matter. Nor should the proofreader suggest to the copyholder the reading of a word or phrase which he has difficulty in making out from the manuscript. If the copyholder cannot decipher the manuscript, the reader should himself examine the copy.

404. The proofreader should never let a miscalled word or sound pass without challenge. The proof may be wrong, even though he suspects that the copyholder has misinterpreted or miscalled. With training, the copyholder should learn to enunciate perfectly and to be more and more dependable.

405. The reader should teach the copyholder to make himself useful, during the time the reader is occupied with silent reading, by putting copy or galleys in order, by looking up spellings or divisions, by returning proofs for filing, and by studying the *Manual of Style.*

406. As soon as the copyholder has mastered his oral duties, he should be taught to revise and to transfer house corrections on duplicate proofs. The proofreader may raise the efficiency of his own work appreciably by taking a little trouble to help the copyholder learn all phases of his work (see § 398).

407. The copyholder should cultivate a low, soft, clear reading voice. Only his own proofreader should hear him. Remember that, from the proofreader's point of view, the small words are as essential as the big ones. Get them all in—and get them in correctly. Read syllables.

408. Enunciate plural *s*'s distinctly. Try to perfect your enunciation so that you can read an entire galley without error.

409. Regulate and equalize your speed. Do not race at a breakneck pace through typewritten copy and then thread your way slowly through the mazes of handwritten manuscript.

410. Do not keep guessing at a word. Look at it closely; consider the context. Do not pronounce it until you are sure of it—or at least have made the very best guess of which you are capable.

411. Give your reader a chance to make his corrections. Slow up the moment he puts his pencil to the proof. This will save going over the same ground twice. Repeat cheerfully what the proofreader has not understood.

412. Evolve your own system of signals. Do not, for instance, waste time by saying "in italics" for every

word or letter so treated. A code should be established between yourself and your reader.

413. Read to your proofreader every instruction, editorial mark, and stet mark carefully.

414. Consult the job ticket or the specifications for the number of proofs wanted before having proofs corrected, so that the number wanted may be marked for the printer.

415. Be careful in transferring marks when revising proofs. A mark in the wrong place means two errors uncorrected in place of one corrected. Copy all queries and make-up instructions on one set of the galley proof and indicate the insertion of tables, figures, charts, etc., where they are first mentioned.

416. When the proofs are being sent out, see that everything is there. Arrange the copy and proof sheets neatly and consecutively.

417. The manuscript should accompany the galley proof; the foul proof (author's marked galley proof) should accompany the page proof. If no galley proof has been sent, the manuscript should accompany the page proof.

418. Fasten the galleys in the center at the top. If stapled diagonally in the left-hand corner, any directions written there may be covered up.

419. Return every evening to the file or to the bookcase any volume that may have been taken out for reference during the day. Return all proofs ready for filing at least once a day, so that the files may be kept as complete as possible.

420. A copyholder who has no assistance from a file clerk must care for the disposal of his material in the proof-room. He must likewise note the contents on each envelope of proof going out of the shop; this item is to appear in the lower left-hand corner of the envelope as an identification in case it is necessary to trace the package in the mail.

FORMS FOR LETTER-WRITING

FORMS FOR LETTER-WRITING

421. The following forms for the name and address, the salutation, the complimentary close, and the envelope are given for special cases where ordinary office rules are not adequate:

PRESIDENT OF THE UNITED STATES

Name and address: The President, The White House, Washington, D.C.[1]

Salutation: Sir: (*or, less formal*) Dear Mr. President:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

MEMBER OF CABINET

Name and address: The Secretary of State, Washington, D.C.

Salutation: Dear Mr. Secretary:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

AMBASSADOR

Name and address: His Excellency the French Ambassador, Washington, D.C.

Salutation: Dear Mr. Ambassador:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

[1] Postal zone numbers, if any, should be inserted after the name of the city in all instances: Chicago 37, Illinois; Washington 11, D.C.; etc.

SENATOR

Name and address: The Honorable Joseph A. Donald, United States Senate, Washington, D.C.

Salutation: My dear Senator: (*or, more intimate*) Dear Mr. Donald:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

CONGRESSMAN

Name and address: The Honorable H. J. Brown, United States House of Representatives, Washington, D.C.

Salutation: Dear Sir: (*or, more intimate*) Dear Mr. Brown:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

GOVERNOR

Name and address: The Honorable E. F. Jones, Executive Mansion, Springfield, Illinois

Salutation: Dear Sir: (*or, more intimate*) Dear Governor Jones:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

SECRETARY OF STATE

Name and address: The Secretary of State, Springfield, Illinois

Salutation: Dear Mr. Secretary:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

MAYOR

Name and address: The Honorable John H. Miller, Mayor's Office, Chicago, Illinois

Salutation: Dear Sir: (*or, more intimate*) Dear Mr. Mayor: (*or, still more intimate*) Dear Mr. Miller:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

JUDGE

Name and address: The Honorable Henry A. Martin, State Circuit Court Building, Chicago, Illinois

Salutation: Dear Sir: (*or, more intimate*) Dear Judge Martin:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

CONSUL

Name and address: Custom differs for each country. Check with consul office.

Salutation: Dear Mr. Consul:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

CHANCELLOR OR PRESIDENT OF A UNIVERSITY

Name and address: Chancellor Robert M. Hutchins, University of Chicago, Chicago, Illinois

Salutation: Dear Chancellor Hutchins: (*or, more formal*) My dear Sir:

Complimentary close: Yours very truly,

Envelope: Same as given for name and address.

THE POPE

Name and address: His Holiness, Pope Pius XII, The Vatican, Vatican City, Italy

Salutation: Your Holiness:

Complimentary close: Sincerely yours in Christ,

Envelope: Same as given for name and address.

CARDINAL

Name and address: His Eminence, Francis Cardinal Spellman, Archbishop of New York, 452 Madison Avenue, New York, New York

Salutation: Your Eminence:

Complimentary close: Faithfully your Eminence's servant, (*or*) Sincerely yours. (If the writer is a Catholic, the words "in Christ" are usually added.)

Envelope: Same as given for name and address.

ANGLICAN ARCHBISHOP

Name and address: The Most Reverend Philip Carrington, D.D., Archbishop of Quebec, Bishopthorpe, Quebec, Canada

Salutation: Most Reverend and Dear Sir: (*or, more informal*) My dear Archbishop:

Complimentary close: Very truly yours, (*or*) Yours sincerely,

Envelope: Same as given for name and address.

CATHOLIC ARCHBISHOP

Name and address: The Most Reverend John T. McNicholas, D.D., Archbishop of St. Paul, St. Paul, Minnesota.

Salutation: Your Excellency: (*or*) Most Reverend Sir:

Complimentary close: Very truly yours, (*or*) Yours sincerely, (*or any of the ordinary forms*). (If the writer is a Catholic, the words "Sincerely yours in Christ" should be used.)

Envelope: Same as given for name and address.

ANGLICAN BISHOP

Name and address: The Right Reverend Wallace E. Conkling, Bishop of Chicago, Chicago, Illinois

Salutation: Right Reverend and Dear Sir: (*or, more informal*) Dear Bishop Conkling:

Complimentary close: Very truly yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

CATHOLIC BISHOP

Name and address: The Most Reverend William A. Griffin, D.D., Bishop of Trenton, Trenton, New Jersey

Salutation: Your Excellency:

Complimentary close: Same as that given for an archbishop above.

Envelope: Same as given for name and address.

METHODIST BISHOP

Name and address: Bishop J. Ralph Magee, Chicago, Illinois

Salutation: Dear Bishop Magee:

Complimentary close: Very truly yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

MONSIGNOR

Name and address: The Right Reverend Msgr. J. A. Delaney, etc.

Salutation: Right Reverend and dear Monsignor:

Complimentary close: Respectfully yours, (*or any of the more formal phrases*)

Envelope: Same as given for name and address.

BROTHERS

Name and address: Bro. Eugene Paulen, S.M., etc.

Salutation: Dear Brother:

Complimentary close: Respectfully yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

SUPERIORS OF SISTER ORDERS

Name and address: Mother M. Anne, Mother General, etc.

Salutation: Dear Mother General:

Name and address: Mother M. Gertrude, Supr. General, etc.

Salutation: Dear Mother Superior:

Name and address: Mother M. Priscilla, Superior, etc.

Salutation: Dear Sister Superior:

Complimentary close: Respectfully yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

SISTERS

Name and address: Sister Mary Sebastian, etc.

Salutation: Dear Sister:

Complimentary close: Respectfully yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

DEAN

Name and address: The Very Reverend John Robinson, St. Paul's Church, etc.

Salutation: Dear Dean Robinson: (*or*) Very Reverend Sir:

Complimentary close: Very truly yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

ARCHDEACON

Name and address: The Venerable John Smith, St. James Church, etc.

Salutation: Dear Archdeacon Smith:

Complimentary close: Very truly yours, (*or*) Sincerely yours,

Envelope: Same as given for name and address.

PRIEST, MINISTER, AND RABBI

1. A Parish Priest:

   Name and address: [The] Rev. John A. Brown, 900 North Michigan Avenue, Chicago, Illinois

   Salutation: Reverend and dear Father: (*or*) Dear Reverend Father:

   Complimentary close: Yours sincerely, (*or any of the more formal phrases*)

   Envelope: [The] Rev. John A. Brown, Rector of St. John's Church, etc.

2. A Doctor of Divinity (S.T.D. or D.D.):

   Name and address: Add the letters indicating the degree to the name.

   Salutation: Dear Doctor:

   Complimentary close and envelope: Same as for a parish priest.

3. A Lutheran Minister:

   Name and address: [The] Rev. Philip Johnson, Salem Lutheran Church, Chicago, Illinois

   Salutation: Dear Pastor Johnson:

   Complimentary close: Yours sincerely, (*or any of the more formal phrases*)

   Envelope: Same as given for name and address.

4. A Rabbi:

   Name and address: Rabbi Louis L. Mann, Chicago Sinai Congregation, Chicago, Illinois

Salutation: Dear Rabbi Mann:

Complimentary close: Yours sincerely, (*or any of the more formal phrases*)

Envelope: Same as given for name and address.

5. A Vicar-General or Head of an ecclesiastical institution, such as a seminary:

Name and address: Very Reverend Francis C. Kelley, D.D., etc.

Salutation: Very Reverend and dear Father: (*or*) Very Reverend and dear Doctor: (*as the case may be*).

Complimentary close: Same as for a parish priest.

Envelope: Same as given for name and address.

TECHNICAL TERMS, SYMBOLS, AND NUMERALS

GLOSSARY OF TECHNICAL TERMS

Alphabet Length—The length in points of the lowercase alphabet in type of a particular face and size, for use in the character-count method of *copy-fitting.*

Alteration—A change from manuscript made in proof. It is the practice of the printer to follow copy and to charge for making changes in proof which vary from copy.

Anchoring—A method of attaching a plate to a wooden block by means of screws which are fused onto the plate, sunk into the block, and soldered into holes drilled opposite the point of entry of the screws. Used when there is no room on the surface to fasten the plate with nails or brads.

Back Margins—*See* Gutter.

Basis Weight, *or* Basic Weight—The weight in pounds of a ream of paper cut to a standard size; or, when the letter *M* is used in the designation, the weight of one thousand such sheets. Basis weight is also called *substance;* thus, "substance 80" means the same as "80-pound paper."

Bastard Title—*See under* Half-Title.

Ben Day Process—An engraving process for producing a variety of shaded tints by the use of gelatin films, particularly in connection with line (zinc) etchings; named

for the inventor, Benjamin Day (1838–1916). The same effects can be produced by the artist with Zip-a-tone, a transparent adhesive, or with Craftint, a chemically treated drawing paper, or with other similar substitutes.

BEVEL—The sloping edge of an electrotype or stereotype plate, by which the plate is attached to the base while being printed. Also the edge of a halftone block, about one-eighth of an inch in width, used for tacking onto a wood base. The bevel is included in all cases in computing the measurement of a plate or cut for the purpose of fixing the price.

BIBLIOGRAPHY—In its larger sense, the science of describing books and recording their history; in a restricted sense, a list of books on a particular topic or by a particular author. (For the proper form of a bibliography see pp. 150 ff.).

BINDER'S BOARD—The pasteboard stiffening in a book cover over which the cloth, paper, or leather is applied.

BLACK LETTER—*See under* Type Styles.

BLOCK LETTER—*See under* Type Styles.

BLEED—To impose an illustration in the form so that it will continue off the page when the edge of the paper has been trimmed away in binding.

BLIND FOLIO—A page number counted, but not actually expressed, in the makeup of a book.

BLIND STAMP—An impression from a die on a cover, letterhead, certificate, or other piece of printing without the use of color.

BODY TYPE—*See under* Type Styles.

Book Cloth—The sized or glazed cloth made from cotton used for book covers and available in a large variety of weights, finishes, colors, and patterns.

Book Paper—Paper made principally for the manufacture of books, pamphlets, and magazines as distinguished from writing and cover stock. The principal qualities of book paper are durability and printability. *See also* Papers.

Book Sizes—*See* Sizes of Books.

Box Heading—*See under* Heading.

Broadside—A page in which material (type, tables, or illustrations) is placed so that it must read from bottom to top instead of from left to right. In the interest of uniformity, broadside pages should never be designed to read from top to bottom.

Buckram—A heavy book cloth much used for library bindings or for binding of large, heavy books.

Bulk—The thickness of paper in number of sheets per inch; also used loosely to indicate the thickness of a book, excluding the boards.

Caps—An abbreviation for "capital letters."

Caption—The title above an illustration or table, etc., to be distinguished from *legend*, which appears below an illustration.

Case—A cover or binding, made by a casemaking machine or by hand and usually printed, stamped, or labeled before it is glued to a book. The process of applying such a ready-made cover is called *casing-in*.

Casting-off, *or* Casting-up—*See* Copy-fitting.

Centered Head—*See under* Heading.

COLLATE—To examine the folded signatures of a book to make sure that they are in proper sequence for binding. *See also* Gather.

COLLOTYPE—A method of printing from a plane surface of hardened gelatin so treated that a greasy ink adheres to the parts of the plate that bear the image and is then transferred to paper. The process embraces the principle of lithography, the non-printing portions retaining moisture which repels ink, leaving the printing portions ink-receptive. Collotype is used principally for the reproduction of pictorial copy. *See also* Gravure Printing; Letterpress Printing; Offset Printing.

COLOPHON—A statement placed in former times at the end of a book, giving the information now usually included on the title page. When used in modern bookmaking, the colophon generally records the size of the edition, the names of the designer and printer, and the kinds of type used. The term is also employed to mean the trade emblem or device of a printer or publisher.

COMBINATION PLATE—A printing plate combining halftone matter with line engraving, as when lettering appears in connection with a photographic illustration.

COPY-FITTING—The process of estimating the space required to print a given quantity of copy in a desired type size, or of producing a quantity of manuscript which, when printed, will fill a given space. This process is also called *casting off* copy.

CUT—A term originally referring to a *woodcut* but now generally used to denote a zinc etching, halftone engraving, or other illustrative matter.

CUT-IN HEAD—*See under* Heading.

DECKLE EDGE—The untrimmed edge of paper as it comes from the machine, or the rough natural edge of handmade paper. A deckle edge is sometimes artificially produced on machine-made paper to give a handmade effect.

DIE-CUTTING—The process of cutting irregular shapes out of paper by the use of especially fashioned steel knives.

DISPLAY TYPE—*See under* Type Styles.

DROP FOLIO—*See* Folio.

DUMMY—An unprinted or partially printed or sketched sample of a projected book, pamphlet, book cover, or other material to suggest the final appearance and size of the completed work.

EDITIONS—There is no precise definition of "editions." In modern usage, *edition* refers to the whole number of copies of a book printed at any time or times from one setting-up of type. An *impression* includes the whole number of copies printed at any time without removing the type or plates from the press. Thus different impressions of a single edition may be printed at different times. In the terminology of the old- and rare-book trade, the words "edition," "impression," and "copy" are used synonymously, because the early printer distributed his type after each printing.

ELECTROTYPE—A metal printing plate cast from a wax, lead, or plastic mold of type or illustrations, on which has been deposited by electrolysis a copper, nickel, or steel shell, which thus forms a hardened metal face on the soft lead backing. Because of durability and ease of storage, electrotypes are used instead of original type and cuts for printing a large edition or subsequent impressions of a book.

EM—In printing, a unit of lineal measurement equal to the point size of the type in question; i.e., a 6-point em is 6 points, an 8-point em is 8 points, etc. An *en* is a unit equal to one-half an *em*. (The problem of the machine em is clarified under "Measurement.")

END PAPER—A folded sheet tipped, or, rarely, sewed, to the first and last signatures of a book, one leaf of which is pasted down to the inside of the front and back covers for the purpose of securing the book within the covers.

ETCH PROOF—*See under* Proof.

ETCHING, LINE ETCHING, *or* ZINC ETCHING—A photoengraving containing only solid black-and-white values, such as lines and parts of lines, usually etched in zinc. Shaded effects may be produced by the use of Ben Day or similar processes.

FLUSH—The term *flush* designates the absence of indention. *Flush* lines of type begin at the left margin. The term *flush right* indicates that all lines align at the right margin.

FLYLEAF—Any blank leaf at the front or back of a book, except the one pasted down to the inside of the cover (end sheet).

FOLIO—(1) A page number, usually placed at the outside of the running head at the top of the page. If placed at the bottom of the page, the number is a *drop folio*. (2) Formerly a book made from standard-size sheets which have been folded once, each sheet forming two leaves or four pages. *See also* Sizes of Books.

FONT—*See under* Type Styles.

FORMAT—The shape, size, style, and general appearance of a book as determined by type, margins, etc. Formerly, the size and proportion of a book as determined by the number of times the sheets have been folded, as *folio*, *quarto*, *octavo*, etc. *See also* Sizes of Books.

FORWARDING—In bookbinding the processes between folding the sheets and casing-in, such as rounding and backing, putting on headbands, reinforcing backs, etc.

FOUNDRY PROOF—*See under* Proof.

FRONT MATTER—*See* Preliminaries.

FURNITURE—*See* Leading; Measurement.

GALLEY—*See under* Proof.

GATHER—To assemble the signatures of a book in proper sequence for sewing. *See also* Collate.

GILDING—The application of gold leaf to the edges of book paper for the purpose of decoration. *See also* Staining.

GOTHIC—*See under* Type Styles.

GRAIN—The arrangement of direction of the fibers in a sheet of paper. Paper resists bending and folding against the grain. For this reason printers take care to make sure that the grain will run vertically in the completed book, in order that the folds within the binding will be neat and that the book pages will lie flat when the book is opened.

GRAVURE PRINTING—A method of printing in which the impression is obtained from etched *intaglio* plates, differing from letterpress plates in that the image to be printed lies below the surface of the plate in ink-filled depressions or wells. When the inked plate is wiped

clean, the ink remaining in the depressions is left for transfer to the paper by adhesion. *See also* Collotype; Letterpress Printing; Offset Printing.

GUTTER—The two inner margins of facing pages of a book; also known as *back margins.*

HALF-TITLE—A brief title standing alone on a separate page, preceding the text or a section of the text of a book. When it appears on a page preceding the main title page, such a title is properly called a *bastard title.*

HALFTONE NEGATIVE—*See* Negative.

HALFTONE PLATE—A zinc or copper printing plate bearing tiny dots etched in relief in varying sizes. By appearing to merge and form continuous tones, these dots reproduce photographs, wash drawings, and other continuous-tone illustrations which could not otherwise be used in letterpress printing. The number of dots per square inch is expressed in terms of *screen,* because a glass plate bearing crossed lines in a screen pattern is used in the photoengraving process, and this governs the amount of detail in the printed image. Halftones of 120-line screen are widely used, but 133-line and 150-line screens can be employed for fine detail on coated papers. Newspaper halftones, for reproduction on coarse newsprint, usually are 65-line screen.

HANGING INDENTION—*See* Indention; Paragraphs.

HANGING PARAGRAPHS—*See* Paragraphs.

HEADING—A general term used to refer to type set apart from the text by way of introduction.

A *centered head* is a headline placed at equal distances from both margins of the page or column. When consist-

ing of over three lines, the correct form is flush and hang.

A *sidehead* is a headline placed at the side of the page or column. It may either be set as a separate line, in which case it is usually set *flush* with the margin of the type page, or be *run in*, i.e., in a line continuous with the paragraph to which it belongs. Sideheads are set in italic, caps and small caps, or boldface.

A *cut-in head* is a head placed in a box of white space cut into the side of the type page. It is usually set in different type from the text and, as a rule, is placed under the first two lines of the paragraph.

A *box heading* is similar to a cut-in head but has a rule around it; or it is a head for a column in a ruled table.

A *running head* is a headline placed at the top of each page of a book, usually giving the main title of the work on the left-hand (*verso*) page and the title of the chapter or other subdivision on the right-hand (*recto*) page.

IMPOSITION—The process of arranging the metal type of a form so that, when the pages are printed and folded, they will be in the proper order.

IMPRESSION—The degree of pressure on a sheet on the printing press. *See also* Editions; Make-Ready.

IMPRINT—The name and/or mark of a publisher or printer on the title page of a book, generally with the place and date of publication. *See also* Colophon.

INDENTION—To designate a paragraph, ordinarily the first line of type is indented 11 points, while the remaining lines are set full measure. In *hanging indention* the first line is set full measure and the remaining lines are indented.

INSERT—An extra printed leaf, sometimes folded, usually of different paper from the text, which is tipped in or placed loosely between the text pages.

INTAGLIO—*See under* Gravure Printing.

INTERTYPE—A slug-casting machine, similar to the Linotype but manufactured by a different company. Matrices for the two machines are interchangeable. *See also* Linotype.

JUSTIFYING—Spacing out lines of type to a specified measure.

LEADING—Extra spacing between lines of type, in addition to that provided by the shoulders of types themselves. A *lead* is a thin strip of metal of the length of the line, 1, 2, or 3 points thick. Ordinarily the word *lead* used alone means a 2-point lead, and *leaded matter* therefore refers to matter in which there are 2 points between lines. A *slug* is a strip of metal 6 or 12 points thick, used where wider blank spaces are necessary. Spacing material of greater thickness than 12 points is known as *furniture* and is ordinarily made in multiples of 12 points.

LEGEND—The title or lines of descriptive matter below an illustration, to be distinguished from a *caption*, which appears above an illustration.

LETTERPRESS PRINTING—Printing from raised surfaces, such as in type, photoengravings, and wood or linoleum cuts. The inked surfaces are pressed against the paper to form an impression. *See also* Collotype; Gravure Printing; Offset Printing.

LETTERSPACING—*See under* Spacing.

LIGATURE—Two or more connected letters cast on the same body, such as *æ*, *fi*, etc.

LINE ETCHING—*See* Etching.

LINE NEGATIVE—*See* Negative.

LINOTYPE—A typesetting machine invented by Ottmar Mergenthaler (1854–99) and developed in the decade before 1886. By use of a keyboard, matrices of various letters and signs are arranged and spaced out automatically in a line. The line of matrices is then brought in contact with molten type metal, in which the entire line is cast as one "slug." Because of its speed, this machine was originally used in newspaper composition; however, it is now also in widespread use for book and magazine work and general printing. *See also* Intertype.

LITHOGRAPHY—*See* Offset Printing.

LOWER CASE—The uncapitalized letters of the alphabet. Abbreviated "lc."

LUDLOW—A slug-casting machine for composing lines of type—principally in display sizes of 18 points or larger. Matrices are assembled by hand and locked in a frame, then placed over a slot in the machine; molten type metal is brought in contact with the matrices, thereby casting a solid line or "slug."

MAKE-READY—The operation of putting the type form on the press and getting it ready for printing. It includes the leveling-up of the impression so that all parts will print clearly. This process requires a varying amount of time, from a comparatively short period for plain type forms to many hours where halftone illustrations are involved.

MAKEUP—The arranging of type lines and illustrations into page form.

MARGINS—The white space around the printed page. The proper balancing of the width of margins has much to do with the pleasing effect of a book page. (For discussion of margin arrangement see pp. 4–5.)

MEASUREMENT—The printer's unit of measurement is the *point*, approximately one seventy-second of an inch (actually 0.013837 inch). The standard of measurement, however, is the *pica*, of 12 points (approximately one-sixth of an inch). This is often referred to as an *em*, the qualifying word *pica* being understood. Thus the length of the type line may be spoken of as "18 ems" (meaning 18 picas = 3 inches), or a block of spacing material is referred to as "6 × 6-em furniture" (= 1 inch square). To the layman this use of the word *em* is likely to be confusing, because the literal meaning of the word is a lineal measurement equal to the point-size of the type in question, i.e., a 6-point em is 6 points, an 8-point em is 8 points, etc. To one familiar with printing practice, however, the different usages of the term are so clearly understood as to avoid confusion.

MODERN—*See under* Type Styles.

MONOTYPE—A composing machine invented by Tolbert Lanston (1844–1913) and developed about 1890. In this machine a ribbon of paper, which is perforated on a keyboard, operates a casting machine by bringing the single matrices in contact in the proper order with a mold, so that the letters are cast one at a time and arranged in lines automatically spaced to the proper length. This machine is in general use for book and magazine work.

MORTISE—A space cut into a mounted printing plate so that type matter may be inserted.

MULTIGRAPH—An office duplicator which operates on the letterpress principle. It prints from letterpress plates or rubber or metal type.

MULTILITH—An office duplicator which operates on the offset principle. A plate is prepared either by photo-offset or by sensitizing it with a special ink, which may be applied by hand or typewriter.

NEGATIVE—A term commonly used in photo-offset. The copy is photographed, and the resulting negative is used to sensitize the plate described under *offset printing*. Such a negative may be a *line negative* or a *halftone negative* for the reproduction of continuous (or graded) tones between white and black.

NONPAREIL—A unit of measurement equivalent to 6 points or approximately one-twelfth of an inch. *See also* Type Sizes.

OCTAVO—A book made from sheets which have been folded three times, each sheet forming eight leaves or sixteen pages; hence, in modern bookmaking, any book measuring about 6 × 9 inches (the approximate size of the old octavos), regardless of the number of pages formed from each sheet. *See also* Sizes of Books.

OFFPRINT—An article, chapter, or other excerpt from a larger work printed from the original type or plates and issued as a separate unit; also called *reprint.*

OFFSET—The accidental transfer of an impression from a freshly printed sheet to the back of the next sheet which comes from the press if the two are laid together before the ink is sufficiently dry.

OFFSET PRINTING—An adaptation of the principles of stone lithography in which the design or page is photographically reproduced on a thin flexible metal plate which may be curved to fit one of the revolving cylinders of the printing press. The design on this plate is transferred to, or offset on, the paper by means of a rubber blanket that runs over another cylinder. Other terms for this process are *planograph* and *lithoprint*. *See also* Collotype; Gravure Printing; Letterpress Printing; Multilith; Photo-Offset.

OLD STYLE—*See under* Type Styles.

OUTLINE HALFTONE—A halftone in which all or part of the background has been eliminated to provide a clearer view of objects meant to be emphasized.

PAGE PROOF—*See under* Proof.

PAPERS—Papers are classified under many categories. The following is a list of the important categories used in identifying paper.

1. The material of which the paper is made:

   All paper is made of cellulose fiber. However, different sources of fiber produce different results. *Cotton* fiber renders a strong, flexible, durable paper; but paper made from *linen* fiber is generally more compact and durable. Chemically treated *wood pulp* yields the fiber for most of the paper used in publishing. *Hemp* and *jute* fibers produce papers in which strength and durability are paramount.

2. The purpose for which the paper is manufactured:

   Book papers are made from refined *wood pulp*, to which *cotton* fibers are added for higher quality. The ready acceptance of printer's ink is a prerequi-

site for *book* paper. *Newsprint* is a cheap grade of *book* paper. *Writing* paper (which includes *bond* paper) contains *cotton* fiber, termed "rag content," in varying percentages. It is finished so that it will accept pen and ink. *Cover stock* is a heavier paper, usually finished in a decorative fashion. *Wrapping*, *tag*, and *bristol* are forms of durable paper.

3. The method of manufacture:

The process of making paper *by hand* today is so expensive that only select papers are manufactured in this way. This process consists of dipping a fine screen into a colloidal suspension of fibers. When the screen is withdrawn, the water drains off, leaving a deposit of enmeshed fibers, or paper.

The papermaking *machine* imparts unique qualities to paper, chief among which is the *grain*. In traveling along the machine on a continuous screen belt, the fibers align themselves in the direction in which they are traveling. The finished paper thus contains fibers which run generally in one direction. This paper resists folding "against the grain" but will fold easily "with the grain." The consideration of *grain* is quite important in planning any folded piece of printing. *See also* Grain.

Fiber arrangement produces other identifying effects, namely, the *watermark* and the *laid* pattern. In *handmade* paper these are produced by the peculiar arrangement of screen wires; in *machine-made* paper, by the application of pressure to the wet paper as it passes between metal rollers. *Laid* paper shows a regular pattern of lines close together in one direction, with heavier lines transversing them about

an inch apart at right angles. The *laid* pattern is produced in machine-made paper to lend a refined, craftsman-like air. Paper which carries no *laid* pattern is known as *wove*. The *watermark* is a design in the paper usually carrying the name and/or mark of the manufacturer.

4. The *finish:* The surface of paper is known as the *finish*. The following are the names by which different finishes of paper are known.

   Antique-finish paper (so called because it resembles the natural finish of old, handmade papers) is a rough, low-finish paper, excellent for the printing of type or line engravings but unsuitable for the use of halftones. A slightly smoother and more uniform finish, *eggshell*, has much the same uses.

   Offset paper is similar to *antique* and *eggshell* but has a smoother, firmer finish for use in offset printing.

   Machine-finish paper is smoothed moderately and is suitable for both type and coarse-screened halftones or Ben Day plates.

   English-finish paper has a still smoother but non-glossy finish, suitable for halftone printing of 120-line screen or coarser.

   Supercalendered paper. All the smoother finishes are obtained by passing the paper through heavy chilled-iron "calender rolls." The finish may be controlled by the number of rolls between which the web of paper is threaded in its course through the machine. When an especially glossy finish is desired, an extra calendering is performed by special rolls, and the result is supercalendered paper which brings out the detail in halftones. Such paper is called

"S. & S.C.," or "Super," meaning "sized and supercalendered."

Coated paper is a machine-finish paper coated with a mineral mixture consisting of clay blended, in the better grades, with satin white or blanc fixe. Casein is added as a sizing and an adhesive. The finish may be dull, semidull, or highly glossy. The only reason for selecting a *coated* paper is because finer halftone work may be done on it than on uncoated paper. Its use should be avoided in works of permanent importance or in those destined for extremely moist climates, which cause deterioration or putrefaction of the casein.

5. The *bulk:*

High-bulking or *featherweight* paper is rough and porous, having greater thickness in relation to its weight than other papers, and its use gives a false impression of the number of pages in a book. It does not stand much handling and should be avoided for works of permanent reference. Bible or India paper is strong, lightweight, *low-bulking* paper for use in books such as Bibles where compactness and permanence are desired. *See also* Basis Weight; Bulk.

PARAGRAPHS—There are two kinds of ordinary paragraphs: A *plain paragraph* has the first line indented and the other lines flush. A *hanging paragraph*, or *hanging indention*, has the first line set flush and all others indented.

PHOTO-OFFSET—An offset printing process in which a negative print of the copy is used in the photochemical preparation of the metal plate described under *offset printing*. Photo-offset is known also as offset lithog-

raphy, photolithography, multilith, and, loosely, as planography and lithography. *See also* Offset Printing.

PICA—The standard unit of type measurement, equal to 12 points, or nearly one-sixth of an inch. *See also* Measurement.

PLANOGRAPH—*See* Multilith; Offset Printing; Photo-Offset.

PLATE—The term refers both to the surface from which a print is made and to the print itself. Thus a plate may be any solid surface bearing a reproduced illustration or type form to be used in printing, such as a halftone engraving, etching, electrotype, etc. The term "plate" also refers to a full-page illustration on smooth or coated paper, printed separately and inserted in a book as a *tip-in* or a *wrap-around* or in a separate signature.

PLATE PROOF—*See under* Proof.

POINT—In printing, a unit of measurement equaling 0.013837 inch, or nearly one seventy-second of an inch. *See also* Measurement.

PRELIMINARIES—The opening pages of a book, including the title page and other pages used to identify and explain the text, usually folioed with lower-case Roman numerals. Also called *front matter*. (For the proper handling of these pages see pp. 10–13.)

PROOF—A *galley proof* is an impression of the type as it is locked in a long, shallow metal tray known as a *galley*. Such proofs are used by the proofreader for reading, and the correction of errors is made by the printer while the type remains in this form. After corrections have been made in a galley, a *revised proof* is taken for check-

ing them. This process may be repeated until the final revise to be sent to the author is identical with the manuscript.

A *page proof* is an impression of the type after it has been made into page form.

A *foundry proof* is an impression taken of the type page after it is locked up for the casting of book plates. The black border on such proof is made by the *bearers* in which the type is inclosed in locking up.

A *plate proof* is an impression taken of the completed plate for final comparison before printing.

An *etch proof* (or *reproduction proof*) is the proof of a type page or other matter to be reproduced by photo-offset.

QUARTO—In modern bookmaking any book measuring about 9 × 12 inches (the approximate size of the old quartos), regardless of the number of pages formed from each sheet. A book made from sheets which have been folded twice, each sheet forming four leaves or eight pages. *See also* Sizes of Books.

REAM—The number unit on the basis of which paper is handled—now usually 500 sheets. The weight per ream, or *basis weight*, ordinarily is the means by which the price is fixed. But a unit of 1,000 sheets is also used as a basis for handling paper, in which case the letter *M* is used with the weight designation. *See also* Basis Weight.

RECTO—A right-hand page; the opposite of a *verso*, or left-hand page.

REFERENCE MARKS—Asterisks, daggers, and other symbols used as reference indexes in footnotes where figure

references would cause confusion—as in tabular and algebraic matter. (For proper use see pp. 137–38.)

REFERENCE MATTER—The printed matter at the end of a book, containing appendixes, notes, indexes, etc. (For proper handling of reference matter see pp. 137–53.)

REGISTER—To print an impression on a sheet in correct relationship to other impressions already printed on the same sheet, e.g., to superimpose exactly the various color impressions in color-process printing. When such impressions are not exactly aligned, they are said to be *out of register*.

REPRINT—*See* Offprint.

REVISED PROOF—*See under* Proof.

RIVER—In widely spaced composition an undesirable streak of white space running down through several lines of type, breaking up the even appearance of the page.

ROUT—To cut away or deepen the blank, or non-printing, areas in a printing plate with a special engraver's tool, so that they will not become inked and make a mark on the paper during printing.

RULE—A strip of brass or type metal, type high, by the use of which a line may be printed. Such lines may vary in width and character, as shown on page 475.

RUN AROUND—To arrange type around an illustration or box which is narrower than the page width.

RUN IN—To set without paragraphs in order to save space, or to insert matter without making a new paragraph.

RUNNING HEAD—*See under* Heading.

SANS SERIF—*See under* Type Styles.

SCREEN—*See* Halftone Plate.

SERIF—A short, light line projecting, as a finish, from the main stroke of a letter.

SET—The horizontal dimension of type. It is expressed in units on composing machines and is generally spoken of as *condensed* or *extended*, *thin* or *fat*.

SHEETWISE—A method of printing in which a different form is used for each side of the sheet, as distinct from *work-and-turn*.

SIDEHEAD—*See under* Heading.

SIGNATURE—A sheet of a book as folded ready for sewing. It is usually 16 pages, but may be only 8 pages if the paper stock is very heavy, or 32 or 64 pages if the paper is thin enough to permit additional folding. The size of the press may also regulate the size of the signature.

SIZES OF BOOKS—The designations of book sizes in general use are survivals of a practice introduced in the early days of printing, when the size was determined by the number of folds in the sheet used; thus octavo (8vo) meant a sheet folded into eight leaves. The varying sizes of paper necessarily made these sizes indefinite. The following descriptions represent the approximate dimensions of the common sizes: 32mo (trigesimo-secundo), $4\times5\frac{1}{2}$ inches; 18mo (octodecimo), $4\frac{5}{8}\times6\frac{1}{8}$ inches; 16mo (sextodecimo), $4\frac{3}{4}\times7\frac{1}{8}$ inches; 12mo (duodecimo), $5\frac{1}{4}\times7\frac{3}{4}$ inches; crown 8vo (crown octavo), $5\frac{1}{2}\times8$ inches; 8vo (octavo), 6×9 inches; royal 8vo (royal octavo), $6\frac{3}{4}\times9\frac{1}{2}$ inches; 4to (quarto) folio, 9×12 inches.

SLUG—*See under* Leading.

SMALL CAPS—Capital letters which are smaller than the regular caps of a font. Small caps are usually the height of the lower-case *a*. Abbreviated "sc."

SOLID—A term referring to type matter which has no added leading between the lines other than that provided by the shoulder of the type itself.

SPACING—By *spacing* is meant lateral spacing between words, sentences, or columns, and paragraph indentions. (Vertical spacing between lines is called *leading*.) The meaning of technical names for spaces and methods of spacing depends on whether "foundry" type (type cast for hand composition) or machine-set type is being used. An *em quad* is a block of metal the top of which forms a square. A 12-point em quad is thus 12 points square. The term *em* is often used, the qualifying word *quad* being understood, in any given size of type, as a unit of measurement. Thus in 8-point matter "indent 2 ems" means that the line should be indented 16 points. Two- and 3-em quads are multiples cast as one block and are used for spacing out the last lines of paragraphs or filling other blank spaces. Spaces smaller than the em quad are *en quads*, *3-to-em*, *4-to-em*, and *5-to-em spaces*, equaling one-half, one-third, one-fourth, and one-fifth of an em, respectively. Spaces 1 and 2 points thick are available, and a *hair space* is a very thin space, usually about one-half a point thick. *Letterspacing* involves the use of thin spaces between letters, when words are set entirely in capitals. Most lines of capitals are made more readable by judicious letterspacing, but lower-case letters should rarely be letterspaced except when necessary to fill out very narrow columns.

In *monotype* composition a variable unit of measurement is used, and therefore the spacing material is less uniform than in the case of foundry type. The system is too complicated for a full explanation here. There are 18 units in a quad, which, while approximately an em quad, may be more or less, according to whether the type face is "fat" or "thin." There is also a *9-unit*, a *6-unit*, a *5-unit*, and a *4-unit space*, equaling approximately an en quad, a 3-to-em space, a 4-to-em space, and a 5-to-em space, respectively. These are all fixed spaces, varying only with the variation of the *set* (meaning width) of the type face. The *justifying space*, by which the line is spaced out to the proper width, is normally a 5-to-em space and is automatically expanded in the casting machine to lengthen the line to the width of the page.

In the case of the *linotype* machine, the system is again different. Normal spacing or word separation is provided automatically by *spacebands*, sliding steel wedges which spread the composed line of type matrices to its predetermined width. Extra-thin spacebands, recommended for good bookwork, have a minimum width of 2 points and a maximum spread of $6\frac{1}{2}$ points (approx. 0.028–0.091 inch). Fixed spaces, for requirements other than line justification, include matrices for the em quad, the en quad (or *figure space*), and some nineteen widths of thin spaces and hair spaces. The finest hair space is 0.0035 inch, or one-quarter of a point thick, thus providing linotype composition with the utmost flexibility in spacing.

STAINING—The coloring of the edges of book pages for decorative effect. *See also* Gilding.

STEREOTYPE—A printing plate cast from a paper matrix made by forcing the latter into the face of type matter, and drying it by baking. Used in printing newspapers and books in the same manner as electrotypes.

STUB OF A TABLE—The guiding entries in the left-hand column of a table.

STYLE—Rules of uniformity used in a printing or publishing house in matters of punctuation, capitalization, word division, spelling, and other details of expression—many of which may vary according to custom.

SUBSTANCE—*See under* Basis Weight.

SWASH LETTERS—Any letters of peculiar or unusual character introduced into a font of type for ornamental purposes.

TIP-IN—A separately printed leaf pasted, or *tipped*, into a book. *See also* Wrap-around.

TOOL—To alter the surface of a printing plate with engraver's tools, as when making a "tooled line" to separate one illustration from another engraved on the same halftone plate.

TYPE HIGH—Exactly as high as type (0.9186 of an inch).

TYPE SIZES—Previous to the adoption of the point system, which became general about 1878, type sizes were known by distinguishing names. The sizes to which these names referred lacked uniformity among different typefounders, particularly in different countries; and this confusion led to the immediate popularity of the point system, which originated in France and was de-

veloped in the United States. Following are the different smaller sizes of type, with their present and former designations:

	Former Name
This is set in 18 pt.	Great Primer
This line is set in 14 point.	English
This line is set in 12 point.	Pica
This line is set in 11 point.	Small Pica
This line is set in 10 point.	Long Primer
This line is set in 9 point.	Bourgeois
This line is set in 8 point.	Brevier
This line is set in 7 point.	Minion
This line is set in 6 point.	Nonpareil
This line is set in 5 point.	Pearl

The designation of type by points refers to the vertical size of the piece of metal on which the type face is cast and has no definite reference to the size of the type face itself. While all the different styles of 12-point faces, for instance, are approximately of the same size, there is, as will be seen by reference to the type specimens in the back of this book, considerable variation. The designation "12 point," as referring to a particular type face, means that it is ordinarily cast on a 12-point body. In monotype and linotype composition the size of the body is often increased to enlarge the space between the lines without having to insert leads for that purpose. Thus a face ordinarily cast on 10 point may be cast on 12 point to give the appearance of 2-point leading.

Type Styles—The type commonly used in books and all classes of ordinary reading matter is known as *roman.*

While all roman types are essentially the same in form, there are two fairly well-defined divisions or styles. The older form is called *old style* and is characterized by strength and boldness of feature, with strokes of comparatively uniform thickness and with an absence of weak hairlines. The serifs are rounded, and the contour is clear and legible. *Caslon* (pp. 338–47) is an example of an old-style type. The other style is called *modern* and is characterized by heavier shadings, thinner hairlines, and thin, straight serifs. The *Bodoni* shown in the type specimens is a recent copy of the original modern letter cut by Bodoni (pp. 302–18). Although a few type faces combine certain characteristics of the two styles, and are thus called *transitional*, it usually is comparatively easy to classify any particular face as *old style* or *modern*.

Aside from the *roman*, there are four other general classes, known as *italic*, *script*, *gothic*, and *text*.

The slanting letter mainly used for emphasis and display is known as *italic*. It is cut to match all roman type faces, and a font of roman type for book and magazine work would be considered incomplete without a corresponding font of italic.

Script types are imitations of handwriting. Their use is limited to the printing of announcements, invitations, and stationery.

Gothic or *sans serif* is perfectly plain, with lines of uniform thickness and without serifs. It is sometimes known as *block letter*.

Text is a survival of the first types cast and was originally an imitation of the hand lettering which prevailed before movable types were invented. It is often known as *black letter*.

A *font* is a complete assortment of a given size of type, including capitals, small capitals, and lower case, together with figures, punctuation marks, ligatures, and the commonly used signs and accents. Many special signs and accents are available but are not included in the regular font. The *italic* of a given face is considered a part of the equipment of a font of type but is spoken of as a separate font.

Body type is a common name for type used for reading matter as distinguished from *display type*, which is used for advertisements, title pages, part and chapter headings, etc.

VAN DYKE—A method for obtaining a positive print from a film negative. Van dykes often serve as proofs in the photo-offset process.

VERSO—A left-hand page; the opposite of a *recto*, or right-hand page.

WIDOW—A short line ending a paragraph at the top of a page, avoided when possible by changes in wording or spacing which either remove the line or lengthen it.

WOODCUT—*See* Cut.

WORK-AND-TURN—To print from a form in which the pages have been so imposed that a sheet printed on both sides, with the same form, will provide two copies of the work when cut in half. *See also* Sheetwise.

WORK-UP—A mark or smudge on a printed page, caused when a piece of spacing material in an improperly locked form works up into printing position.

WRAP-AROUND—A folded sheet of smooth or coated paper, bearing printed illustrations, slipped around the outside

of a signature before sewing as a means of adding such illustrations to a book without the necessity of tipping in single leaves. Thus, when a wrap-around is placed on a 16-page signature, the two leaves of the wrap-around sheet appear 16 pages apart in the finished book. *See also* Tip-in.

Wrong Font—A type of different size or face from that of the font in which it accidentally appears. *See also* Type Styles.

Zinc Etching—*See* Etching.

LIST OF SYMBOLS

In almanacs, arithmetics, dictionaries, gazetteers, and technical books, abbreviations are not a fault but a positive merit where they save needed space.—De Vinne.

$+$	Plus; North
$-$	Minus; South
$\times$	Times
$\cdot$	Multiplied by; single bond of affinity
$\div$	Divided by
$=$	Is equal to
$\equiv$	Is identical with
$\in$	Is contained in
$\notin$	Is not contained in
$\fallingdotseq$	Is approximately equal to
$\neq$	Is unequal to
$>$	Is greater than
$\not>$	Is not greater than
$<$	Is less than
$\not<$	Is not less than
$\geqq$	Is greater than or equal to
$\leqq$	Is less than or equal to
$\gtrsim$	More than about
$\lesssim$	Less than about
$\pm$	Plus or minus
$:$	Is to; divided by
$::$	As; equals
$\therefore$	Hence; therefore
$\because$	Since
∞	Infinity; indefinitely more
0	Infinitesimal; zero
$\sim$	Difference; cycle
$\sqrt{\ }$	Square root; radical
$\overline{\ \ }$	Vinculum (*above letters*)
$( )$	Parentheses
$[ ]$	Brackets; concentration symbol; used to inclose dimensional expressions
$\{ \}$	Braces
$\int$	Integral
f	Function; fugacity
$\doteqdot$	Geometrical proportion
$\dot{-}$	Difference between
$\doteq$	Approaches
$\mid$	Bar; single bond of affinity (*between letters*)
$/$	Solidus; shilling; virgule
$\cong$	Is congruent to
$\cdot\cdot$	Minus
Σ	Sum
$!$	Factorial product
D_x	Derivative $\left(\text{or } \frac{d_x}{d}\right)$
D_x^{-1}	Antiderivative
D	Diameter
d	Differential
∂	Partial differential
M	Modulus; mass; molal; molecular weight
h	Universal quantum constant

m Molality
G Galactic longitude
g Gravity; acceleration; galactic latitude
$\wedge$ Intersection of sets; equivalent conductivity
$\oplus$ Direct sum; the earth
♁ The earth
$\ominus$ The earth
☌ Conjunction
□ Quadrature
☊ Ascending node
☋ Descending node
☍ Opposition
☉ Sun; sun's longitude; Sunday
♅ Uranus
⏢ Quintile
$*$ Sextile; assumed (*in etymology*)
△ Trine; triangle; finite difference; an evergreen plant
⧋ Triangles
a Mean distance; angular acceleration; coefficient of thermal expansion; degree of dissociation
α Right ascension; activity
β Celestial latitude; coefficient of compressibility; specific heat constant
γ Activity coefficient; surface tension; radial velocity of system, or of center of mass of spectroscopic binary
φ Apparent molal volume; fluidity
ϑ Freezing-point lowering
δ Declination of celestial objects; variation; difference
Δ Finite difference; distance; double bond; increment; diffusion coefficient
ϵ Dielectric constant; mean error
η Viscosity
θ Angle (plane); temperature C. above ice point
$\lfloor$ (l *or* ϵ) Mean longitude in orbit
λ Wave length; longitude; molal freezing-point lowering
ν Number of ion molecules formed by dissociation of a molecule; frequency
q Perihelion distance
T Time; temperature (absolute)
ϕ Angle of eccentricity; geographical latitude
♈ Aries, the ram
♉ Taurus, the bull
♊ Gemini, the twins
♋ Cancer, the crab
♌ Leo, the lion
♍ Virgo, the virgin
♎ Libra, the scales
♏ Scorpio, the scorpion
♐ Sagittarius, the archer
♑ Capricorn, the goat
♒ Aquarius, the waterman
♓ Pisces, the fishes
~ Tilde
^ Circumflex accent
¯ Macron
˘ Breve
¨ (ï) Dieresis
¸ (ç) Cedilla
ʌ Caret
... Ellipsis; leaders

´ Acute accent
` Grave accent
' Smooth breathing (*Greek*)
' Rough breathing (*Greek*)
○ Circle; circumference
Ⓢ Circles
∠ Angle
∠s Angles
▭ Rectangle
∥ Parallel to
⊥ Perpendicular to
≚ Equiangular
° Degrees of arc (°. decimal); degrees of temperature
′ Minutes of arc (′. decimal); prime
″ Seconds of arc (″. decimal)
h Hours (h. decimal)
m Minutes of time (m. decimal)
s Seconds of time (s. decimal)
d Days (d. decimal)
M Absolute magnitude
mg Magnitude
π 3.1416 (3.1415926534+); longitude of perihelion; stellar parallax
e 2.7182818+; charge on electron; eccentricity
μ Micron; magnetic permeability; mean angular motion in time; stellar proper motion; ionic strength; Joule-Thomson coefficient
$\mu\mu$ Micromicron; bicron
$\sqrt{}$ Radical
$\sqrt[3]{}$ Cube root
^{2} Power (*set superior, as* x^2)
$_3$ Set inferior (*as* x_3)
Φ Farad; magnetic flux
κ Magnetic susceptibility; constant
ρ Specific resistance; density; local radius of earth
σ Stefan's constant (radiation)
ω Ohm; longitude of perihelion; frequency; angular velocity; molecular magnetic rotary power; solid angle
Ω Microhm; relative molecular magnetic rotary power
⇆ Electrical current; forms and is formed from
→ Direction of flow; gives or leads to
J Radiance
K Specific inductive capacity; half-range of radial velocity in the orbit of the spectroscopic binary
L Conductance
N Rydberg constant; number of molecules in a mol
R Resistance; gas constant; Rydberg constant; Réaumur
Z Impedance
X Reactance
Λ Equivalent conductance (Λ_0, at infinite dilution)
N/ Normal solution (N/10, tenth normal solution)
N— Nitrogen bound
O— Oxygen bound
$\propto$ Varies as; degree of dissociation
S Entropy
Γ_0, (Γ_1, Γ_2, etc.) Coefficient for heat capacity

⬡ Benzene nucleus
′ Valence (*in chemistry*)
+ Unit charge of electricity
ψ Pseudo; luminous flux
¯ Indicates acid (*above letter*)
sin Sine
cos Cosine[1]
tan Tangent[1]
cot Cotangent[1]
sec Secant[1]
csc Cosecant[1]
log Logarithm
mod Modulus
⌒ Arc
Number; *Seite* (*in German*)
$ Dollars
¢ Cents
£ Pounds sterling
@ At
% Per cent
a/c Account of
℅ Care of; carried over
B/L Bill of lading
℈ Per
& Ampersand
© Copyright
* Asterisk
¶ Paragraph mark
§ Section mark
☞ Index
† Dagger
‡ Double dagger
℞ Take (*recipe*); ā or āā of each same quantity[2]

℔ Pound
℗ Pint
♏ (Minim) drop
℥ Ounce
ʒ Drachm
℈ Scruple
C Gallon
O Pint
$f\mathfrak{z}$ Fluid ounce
$f\mathfrak{z}$ Fluid drachm
♯ Sharp
♭ Flat
① Annual plant; Ceres
② Biennial plant; Pallas
③ Juno
④ Vesta
♃ Perennial herb; Jupiter; Thursday
♆ Neptune
♄ Saturn; Saturday
♂ Male or staminate flower; Mars; Tuesday
♀ Female or pistillate flower; Venus; Friday
☿ Perfect or hermaphrodite flower; Mercury; Wednesday
F_1 Offspring of first generation
< Derived from (*in etymology*)
⟨⟩ Broken brackets (MS supplied)
⌈⌉ Half-brackets
ᶜ ᵓ Hebrew breathings

[1] The following variations built on the symbol for "sine" are also true of cos, tan, sec, cot, and csc: $\sin^{-1}$ = antisine; sinh = hyperbolic sine; $\sinh^{-1}$ = antihyperbolic sine.

[2] Quantities always lower case. If quantity ends with *i*, it is written with *j*, as in vij (= seven).

ARABIC, ROMAN, AND GREEK NUMERALS

Arabic	Roman	Greek	Arabic	Roman	Greek
1	I	α'	24	XXIV	$\kappa\delta'$
2	II	β'	30	XXX	λ'
3	III	γ'	40	XL	μ'
4	IV	δ'	50	L	ν'
5	V	ϵ'	60	LX	ξ'
6	VI	ς'	70	LXX	o'
7	VII	ζ'	80	LXXX	π'
8	VIII	η'	90	XC	ϱ'
9	IX	θ'	100	C	ρ'
10	X	ι'	200	CC	σ'
11	XI	$\iota\alpha'$	300	CCC	τ'
12	XII	$\iota\beta'$	400	CD	υ'
13	XIII	$\iota\gamma'$	500	D	ϕ'
14	XIV	$\iota\delta'$	600	DC	χ'
15	XV	$\iota\epsilon'$	700	DCC	ψ'
16	XVI	$\iota\varsigma'$	800	DCCC	ω'
17	XVII	$\iota\zeta'$	900	CM	$\text{ϡ}'$
18	XVIII	$\iota\eta'$	1,000	M	$,\alpha$
19	XIX	$\iota\theta'$	2,000	MM	$,\beta$
20	XX	κ'	3,000	MMM	$,\gamma$
21	XXI	$\kappa\alpha'$	4,000	M$\hat{\text{V}}$	$,\delta$
22	XXII	$\kappa\beta'$	5,000	$\hat{\text{V}}$ (*or* ϡ)	$,\epsilon$
23	XXIII	$\kappa\gamma'$			

SPECIMENS OF TYPE[1]

[1] There are many special characters which are not listed here; these and the type faces shown on the following pages are not for sale by the University of Chicago Press. For a complete list of characters consult the special catalogues.

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fi ff fl ffl ffi æ œ

$ *1 2 3 4 5 6 7 8 9 0*

‘ , - : ; [ ] ( ) ? ! ‘’ : ;

12 POINT

MONOTYPE
Machine-set through 16 point
Hand-set above 16 point

THE FORMS USED IN TYPOGRAPHY MIRROR THE ARTISTIC ATMOSpheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a poor crop of letter forms.

This truth becomes quite evident in a comparison of the creative activities of two countries, Italy and the Netherlands, during the last quarter of the fifteenth century. The fat, coarse types used in the Dutch incunabula radiate the same spirit which pervades the crude, uninspired work of the painter Mabuse. At the time that these untutored Dutch painters were constructing their simple bits of art, however, Italy was on the verge of enjoying her Golden Age. While Nicolas Jenson cut his classic type, Leonardo was serving his apprenticeship in Florence; and Giovanni Bellini was glorifying his Venetian patrons with bright colors the very day that a middle-aged ducal tutor, Aldus Manutius, opened his prolific publishing house and commissioned Francesco Griffo to cut the types which, along with Jenson's face, were to serve as the basic roman type models to follow the art of printing as it spread throughout Europe and the NewWorld.

Modern type designers, always in search of superior and enduring forms, look to these golden ages for their models. Thus, it was for this reason that, in 1930, the Monotype Corporation Limited of London, in seeking an interesting and generally acceptable book face, chose one of Aldus Manutius' types as the model for a proposed design. A group of distinguished bibliographers, designers, and historians were consulted in the choice and cutting of the new face; and this collaboration happily produced Aldine Bembo No. 270.

Actually the designed type bears an identity to no one particular face used by Aldus

8 POINT. SOLID

BUT, RATHER, INCORPORATES WHAT IS NOW BELIEVED TO BE THE BETTER QUALITIES OF ALL late fifteenth-century Italian types.

However, in many ways it resembles the type which Aldus used in printing a little book of literary criticism by Cardinal Pietro Bembo entitled *De Ætna;* and it is from the names of both the author and printer of this little volume that our revived design derives its title.

When the face was brought to this country and adapted to the demands of American advertisers and book printers by Sol Hess, designer for the Lanston Monotype Machine Company of Philadelphia, a few modifications were made with the purpose of rendering the face more uniform in general shape and alignment than its British brother. The result was Monotype Aldine Bembo No. 405 shown in this specimen. Actually it is still a fifteenth-century letter made adaptable to twentieth-century requirements. Roman lower-case letters incline to narrowness, thereby conserving space. Throughout the general design there is a pleasing balance between the thick and the thin elements, more so than in a number of interpretations of letters based on the early Italian types. Ascending and descending letters are well proportioned compared to the middle parts.

The italic is a fitting companion for the roman letter. The degree of inclination is relatively slight. The italic lower-case design is more calligraphic than the capitals and, therefore, more reminiscent of the fact that the italic letter derives its form directly from the *letters used in the handwritten books of the day.*

8 POINT. 2 POINT LEADED

Characters per pica 3.46

THE FORMS USED IN TYPOGRAPHY MIRROR THE ARTISTIC AT-mospheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a poor crop of letter forms.

This truth becomes quite evident in a comparison of the creative activities of two countries, Italy and the Netherlands, during the last quarter of the fifteenth century. The fat, coarse types used in the Dutch incunabula radiate the same spirit which pervades the crude, uninspired work of the painter Mabuse. At the time that the untutored Dutch painters were constructing their simple bits of art, however, Italy was on the verge of enjoying her Golden Age. While Nicolas Jenson cut his classic type, Leonardo was serving his apprenticeship in Florence; and Giovanni Bellini was glorifying his Venetian patrons with bright colors the very day that a middle-aged ducal tutor, Aldus Manutius, opened his prolific publishing house and commissioned Francesco Griffo to cut the types which, along with Jenson's face, were to serve as the basic roman type models to follow the art of printing as it spread throughout Europe and the New World.

Modern type designers, always in search of superior and enduring forms, look to these golden ages for their models. Thus, it was for this reason that, in 1930,

9 POINT. SOLID

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Actually the designed type bears an identity to no one particular face used by Aldus but, rather, incorporates what is now believed to be the better qualities of all late fifteenth-century Italian types.

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9 POINT. 2 POINT LEADED

Characters per pica 3.19

THE FORMS USED IN TYPOGRAPHY MIRROR THE ARTISTIC ATmospheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a poor crop of letter forms.

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10 POINT. SOLID

TYPE MODELS TO FOLLOW THE ART OF PRINTING AS IT SPREAD THROUGHOUT EUROPE and the New World.

Modern type designers, always in search of superior and enduring forms, look to these golden ages for their models. Thus, it was for this reason that, in 1930, the Monotype Corporation Limited of London, in seeking an interesting and generally acceptable book face, chose one of Aldus Manutius' types as the model for a proposed design. A group of distinguished bibliographers, designers, and historians were consulted in the choice and cutting of the new face; and this collaboration happily produced Aldine Bembo No. 270.

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When the face was brought to this country and adapted to the demands of American

10 POINT. 2 POINT LEADED

Characters per pica 3.11

THE FORMS USED IN TYPOGRAPHY MIRROR THE ARTISTIC atmospheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a poor crop of letter forms.

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11 POINT. SOLID

HIS PROLIFIC PUBLISHING HOUSE AND COMMISSIONED FRANCESCO GRIFFO to cut the types which, along with Jenson's face, were to serve as the basic roman type models to follow the art of printing as it spread throughout Europe and the New World.

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However, in many ways it resembles the type which Aldus used in printing

11 POINT. 2 POINT LEADED

Characters per pica 2.80

THE FORMS USED IN TYPOGRAPHY MIRROR THE artistic atmospheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a poor crop of letter forms.

This truth becomes quite evident in a comparison of the creative activities of two countries, Italy and the Netherlands, during the last quarter of the fifteenth century. The fat, coarse types used in the Dutch incunabula radiate the same spirit which pervades the crude, uninspired work of the painter Mabuse. At the time that the untutored Dutch painters were constructing their simple bits of art, however, Italy was on the verge of enjoying her Golden Age. While Nicolas Jenson cut his classic type, Leonardo was

12 POINT. SOLID

SERVING HIS APPRENTICESHIP IN FLORENCE; AND GIOVANNI BELLINI was glorifying his Venetian patrons with bright colors the very day that a middle-aged ducal tutor, Aldus Manutius, opened his prolific publishing house and commissioned Francesco Griffo to cut the types which, along with Jenson's face, were to serve as the basic roman type models to follow the art of printing as it spread throughout Europe and the New World.

Modern type designers, always in search of superior and enduring forms, look to these golden ages for their models. Thus, it was for this reason that, in 1930, the Monotype Corporation Limited of London, in seeking an interesting and generally acceptable book face, chose one of Aldus Manutius' types as the model for a proposed design. A group of distinguished bibliographers, designers, and historians were consulted in the choice and cutting of the new *face; and this collaboration happily produced Aldine Bembo No. 270.*

12 POINT. 2 POINT LEADED

Characters per pica 2.59

THE FORMS USED IN TYPOGRAPHY MIRROR THE ARTISTIC ATMOSPHERES IN WHICH THEY HAVE BEEN created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a singularly poor crop of letter forms. This truth becomes quite evident in a comparison of the creative activities of two countries, Italy and the Netherlands, during the last quarter of the fifteenth century. The fat, coarse types used in the Dutch incunabula radiate the same spirit which pervades the crude, uninspired work of the painter Mabuse. At the time that these untutored Dutch painters were constructing their simple bits of art, however, Italy was on the verge of enjoying her Golden Age. While Nicolas Jenson cut his classic type, Leonardo was serving his apprenticeship in Florence; and Giovanni Bellini was glorifying his Venetian patrons with bright colors the very day that a middle-aged ducal tutor, Aldus Manutius, opened his prolific publishing house and commissioned Francesco Griffo to cut the types which, along with Jenson's face, were to serve as the basic roman type models to follow the art of printing as it spread throughout Europe and the New World.

Modern type designers, always in search of superior and *enduring forms, look to these golden ages for their models. Thus*

14 POINT. 2 POINT LEADED

Characters per pica 2.31

THE FORMS USED IN TYPOGRAPHY mirror the artistic atmospheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a singularly poor crop of letter forms. This truth becomes quite evident in a comparison of the creative activities of two countries, Italy and the Netherlands, during the last quarter of *the fifteenth century. The fat, coarse types used in the*

16 POINT. 2 POINT LEADED

Characters per pica 1.37

THE FORMS USED IN TYPOGRAPHY mirror the artistic atmospheres in which they have been created. Traditions rich in understanding and creative genius have left evidence of their grandeur on the pages of their books. By the same maxim, eras lacking aesthetic inspiration have yielded a singularly poor crop *of letter forms. This truth becomes quite evident*

18 POINT. 2 POINT LEADED

Characters per pica 1.32

Also available in 24, 30, and 36 point

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi ſt ſi ſſ ſt ffi ct

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffl ffi ct gy

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ! ? ‘ ’ *? ! : ;*

12 POINT

MONOTYPE
Machine-set through 18 point
Hand-set above 18 point

THIS DESIGN IS A FAITHFUL FACSIMILE OF A ROMAN LETTER first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are noted for their typographic excellence and clarity of press work. What Caslon did for types, Baskerville, by the original forms of his letters, his black ink and hot-pressed rag paper, did for eighteenth-century press work. His way of printing was closely associated with the visual effects of his types, and the two cannot well be considered separate from each other. A Bible printed by Baskerville is to this day considered one of the finest examples of the Bible-printing art.

Baskerville no doubt was eccentric, vain, and unattractive as a man; but publishers and printers were jealous of him as a printer. They abused his type, they poked fun at his smooth paper, and, in spite of his artistic success, financially he found it by no means easy sailing. Franklin, who loved a practical joke, in a letter written to Baskerville in 1760, tells him that hearing a friend say Baskerville's types would be "the means of blinding all the Readers in the Nation owing to

8 POINT. SOLID

THE THIN AND NARROW STROKES OF THE LETTERS," HE PRODUCED A SPECIMEN OF Caslon's types with Caslon's name torn from it, saying it was Baskerville's, and asking for specific criticism. He was at once favored with a long discourse on faults so plainly apparent in the type that before the critic had finished, he complained that his eyes were even then suffering from "Baskerville" pains!

But Baskerville was tenacious, and persisted in printing and publishing, though his books did not pay. Several times during his latter years he tried to sell his types—to the Imprimerie Royale (through Franklin in 1767), to the Académie des Sciences at Paris, to the Court of Russia, to Denmark, to the English Government—without success; indeed, it is doubtful if he wished to succeed. For a time he placed his establishment in the hands of his foreman, Robert Martin, but later resumed its charge, and continued to print and to publish until his death in 1775. After Baskerville's decease, his types were hawked about; some of them were sold in England and the remainder bought by Beaumarchais for his great edition of Voltaire. The chief part of his equipment, therefore, went to France. In the upheaval consequent to the Revolution the history of his types becomes obscure. An advertisement of their sale in Paris, certainly after 1789, is reproduced from the only copy known (Fig. 272). Later, Baskerville's fonts were used to print the *Gazette Nationale, ou Le Moniteur Universel*, the official journal of the *French Republic during "the terrible years." Whittingham, early in the nineteenth century,*

8 POINT. 2 POINT LEADED

Characters per pica 3.23

THIS DESIGN IS A FAITHFUL FACSIMILE OF A ROMAN LETTER first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are noted for their typographic excellence and clarity of press work. What Caslon did for types, Baskerville, by the original forms of his letters, his black ink and hot-pressed rag paper, did for eighteenth-century press work. His way of printing was closely associated with the visual effects of his types, and the two cannot well be considered separate from each other. A Bible printed by Baskerville is to this day considered one of the finest examples of the Bible-printing art.

Baskerville no doubt was eccentric, vain, and unattractive as a man; but publishers and printers were jealous of him as a printer. They abused his

9 POINT. SOLID

TYPE, THEY POKED FUN AT HIS SMOOTH PAPER, AND, IN SPITE OF HIS ARTISTIC success, financially he found it by no means easy sailing. Franklin, who loved a practical joke, in a letter written to Baskerville in 1760, tells him that hearing a friend say that Baskerville's types would be "the means of blinding all the Readers in the Nation owing to the thin and narrow strokes of the letters," he produced a specimen of Caslon's types with Caslon's name torn from it, saying it was Baskerville's, and asking for specific criticism. He was at once favored with a long discourse on faults so plainly apparent in the type that before the critic had finished, he complained that his eyes were even then suffering from "Baskerville" pains!

But Baskerville was tenacious, and persisted in printing and publishing, though his books did not pay. Several times during his latter years he tried to sell his types—to the Imprimerie Royale (through Franklin in 1767), to the Académie des Sciences at Paris, to the Court of Russia, to Denmark, to the English Government—without success; indeed, it is doubtful if he wished to succeed. For a time he placed his establishment in the hands of his foreman, Robert Martin, but later resumed its charge, and continued to print *and to publish until his death in 1775. After Baskerville's decease, his types were*

9 POINT. 2 POINT LEADED

Characters per pica 3.05

THIS DESIGN IS A FAITHFUL FACSIMILE OF A ROMAN letter first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are noted for their typographic excellence and clarity of press work. What Caslon did for types, Baskerville, by the original forms of his letters, his black ink and hot-pressed rag paper, did for eighteenth-century press work. His way of printing was closely associated with the visual effects of his types, and the two cannot well be considered separate

10 POINT. SOLID

FROM EACH OTHER. A BIBLE PRINTED BY BASKERVILLE IS TO THIS DAY considered one of the finest examples of the Bible-printing art.

Baskerville no doubt was eccentric, vain, and unattractive as a man; but publishers and printers were jealous of him as a printer. They abused his type, they poked fun at his smooth paper, and, in spite of his artistic success, financially he found it by no means easy sailing. Franklin, who loved a practical joke, in a letter written to Baskerville in 1760, tells him that hearing a friend say that Baskerville's types would be "the means of blinding all the Readers in the Nation owing to the thin and narrow strokes of the letters," he produced a specimen of Caslon's types with Caslon's name torn from it, saying it was Baskerville's, and asking for specific criticism. He was at once favored with a long discourse on faults so plainly apparent in the type that before the critic had finished, he complained that his eyes were even then suffering from "Baskerville" pains!

But Baskerville was tenacious, and persisted in printing and publishing, *though his books did not pay. Several times during his latter years he*

10 POINT. 2 POINT LEADED

Characters per pica 2.76

THIS DESIGN IS A FAITHFUL FACSIMILE OF A ROman letter first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are noted for their typographic excellence and clarity of press work. What Caslon did for types, Baskerville, by the original forms of his letters, his

11 POINT. SOLID

BLACK INK AND HOT-PRESSED RAG PAPER, DID FOR EIGHTeenth-century press work. His way of printing was closely associated with the visual effects of his types, and the two cannot well be considered separate from each other. A Bible printed by Baskerville is to this day considered one of the finest examples of the Bible-printing art.

Baskerville no doubt was eccentric, vain, and unattractive as a man; but publishers and printers were jealous of him as a printer. They abused his type, they poked fun at his smooth paper, and, in spite of his artistic success, financially he found it by no means easy sailing. Franklin, who loved a practical joke, in a letter written to Baskerville in 1760, tells him that hearing a friend say that Baskerville's types would be "the means of blinding all the Readers in the Nation owing to the thin and narrow strokes of the letters," he produced a speci*men of Caslon's types with Caslon's name torn from it, saying it was*

11 POINT. 2 POINT LEADED

Characters per pica 2.50

THIS DESIGN IS A FAITHFUL FACSIMILE OF A Roman letter first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are

12 POINT. SOLID

NOTED FOR THEIR TYPOGRAPHIC EXCELLENCE AND CLARity of press work. What Caslon did for types, Baskerville, by the original forms of his letters, his black ink and hot-pressed rag paper, did for eighteenth-century press work. His way of printing was closely associated with the visual effects of his types, and the two cannot well be considered separate from each other. A Bible printed by Baskerville is to this day considered one of the finest examples of the Bible-printing art.

Baskerville no doubt was eccentric, vain, and unattractive as a man; but publishers and printers were jealous of him as a printer. They abused his type, they poked fun at his smooth paper, and, in spite of his artistic success, financially he found it by no means easy sailing. Frank*lin, who loved a practical joke, in a letter written to Baskerville*

12 POINT. 2 POINT LEADED

Characters per pica 2.30

THIS DESIGN IS A FAITHFUL FACSIMILE of a Roman letter first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are noted for their typographic excellence and clarity of press work. What Caslon did for types, Baskerville, by the original forms of his letters, his black ink and hot-pressed rag paper, did for eighteenth-century press work. His way of printing was closely associated with the visual effects of his types, and the two cannot be well considered separate from each other. A Bible printed by Baskerville is to this day considered one of the finest examples of the Bible-*printing art. Baskerville no doubt was eccentric, vain, and*

14 POINT. 2 POINT LEADED

Characters per pica 2.12

THIS DESIGN IS A FAITHFUL FAC-simile of a Roman letter first used in England, about 1760, by John Baskerville, the greatest type founder and printer of his time. Born in 1706, Baskerville was first a writing-master at Birmingham and then turned to the japanning of trays, snuff boxes, etc., in which trade he made considerable money. In 1750 he began to interest himself in typography and he established a paper-mill, a printing-office, and a type-foundry. He spared neither pains nor expense to bring these to the highest perfection. His types, most of which are based on the letters of Caslon, are of exceptional beauty, the italic forms in particular being superior to any created up to that time. Baskerville printed many books in which this particular type was used; these are noted for their typo-*graphic excellence and clarity of press work. He*

18 POINT. 2 POINT LEADED

Characters per pica 1.78

Also available in 24, 30, and 36 point

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

$ 1 2 3 4 5 6 7 8 9 0

Kk Ss Ee r z u a

. , - : ; ' ' ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

12 POINT

FOUNDRY
Hand-set

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTRODUCE IN AMERICA something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were some of its important characteristics. When Bernhard *came to this country, art directors thought his work and that of his German confreres was 'way over the*

6 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTRODUCE in America something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were some of *its important characteristics. When Bernhard came to this country, art directors thought*

8 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE to introduce in America something of the fresh and flourishing spirit of *post-war German popular art. Color was the keystone of this art and the*

10 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE else to introduce in America something of the fresh and flourish-*ing spirit of post-war German popular art. Color was the keystone*

12 POINT

LUCIAN BERNHARD HAS DONE MORE THAN anyone else to introduce in America something of the *fresh and flourishing spirit of post-war German popular*

14 POINT

LUCIAN BERNHARD HAS DONE more than anyone else to introduce into *America something of the flourishing spirit*

18 POINT

From *PM*, Vol XI, No. 7 (March, 1936)

Also available in roman in 24, 30, 36, 42, 48, and 60 point and in italic in 24, 30, and 36 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ $ 1 2 3 4 5 6 7 8 9 0

K k S s Є ɛ r u ȝ a Th th

. , - : ; ' ' ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ $ 1 2 3 4 5 6 7 8 9 0

A B D E Є F H K P R S Th

k ɛ r a u

12 POINT

FOUNDRY
Hand-set

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTRODUCE IN AMERica something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were some of its important characteristics. When *Bernhard came to this country, art directors thought his work and that of his German confrères was*

6 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTROduce in America something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were *some of its important characteristics. When Bernhard came to this country, art directors*

8 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE
else to introduce in America something of the fresh and flourishing
spirit of post-war German popular art. Color was the keystone of this

10 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYone else to introduce in America something of the fresh and
flourishing spirit of post-war German popular art. Color was a

12 POINT

LUCIAN BERNHARD HAS DONE MORE
than anyone else to introduce in America something
of the fresh and flourishing spirit of post-war Ger-

14 POINT

LUCIAN BERNHARD HAS DONE
more than anyone else to introduce into
America something of the fresh and flour-

18 POINT

Also available in roman in 24, 30, 36, 42, 48, 60, 72, 84, and 96 point and in italic in 24, 30, and 36 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ $ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' " " ? !

K k ş € r u a

12 POINT

FOUNDRY
Hand-set

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO IN-
troduce in America something of the fresh and flourishing spirit of post-war
German popular art. Color was the keystone of this art and directness, simplic-

8 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE
else to introduce in America something of the fresh and flourish-
ing spirit of post-war German popular art. Color was the keystone

10 POINT

LUCIAN BERNHARD HAS DONE MORE THAN ANY-
one else to introduce in America something of the fresh
and flourishing spirit of post-war German popular art. A

12 POINT

LUCIAN BERNHARD HAS DONE MORE
than anyone else to introduce in America some-
thing of the fresh and flourishing spirit of post-

14 POINT

LUCIAN BERNHARD HAS DONE
more than anyone else to introduce in

18 POINT

LUCIAN BERNHARD HAS
done more than anyone else

24 POINT

Also available in 30, 36, 42, 48, 60, 72, 84, 96, and 120 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi fl ffl ff ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ’ ? ! : ;

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi fl ffl ff ffi

$ 1 2 3 4 5 6 7 8 9 0

14 POINT

MONOTYPE AND FOUNDRY
Hand-set

GIAMBATTISTA (JOHN BAPTIST) BODONI WAS BORN AT SALUZZO, Italy, in the year 1740. Learning the printing craft in a small shop his father operated, *he left home at the age of eighteen and entered a large plant maintained by*

8 POINT

GIAMBATTISTA (JOHN BAPTIST) BODONI WAS BORN AT SAluzzo, Italy, in the year 1740. Learning the printing craft in a small shop *his father operated, he left home at the age of eighteen and entered the*

10 POINT

GIAMBATTISTA (JOHN BAPTIST) BODONI WAS BORN at Saluzzo, Italy, in the year 1740. Learning the printing craft *in a small shop his father operated, he left home at the age of*

12 POINT

GIAMBATTISTA (JOHN BAPTIST) BODONI **was born at Saluzzo, Italy, in the year 1740. Learn-** ***ing the printing craft in a small shop his father***

14 POINT

GIAMBATTISTA (JOHN BAPTIST) **Bodoni was born at Saluzzo, Italy, in the** ***year 1740. Learning the printing craft***

18 POINT

GIAMBATTISTA BODONI **was born at Saluzzo, Italy, in** ***the year 1740. He learned the***

24 POINT

Also available in roman in 30, 36, 48, and 60 point and in italic in 30 and 36 point
Sizes 8 through 12 point are foundry; sizes 14 point and above are Monotype No. 375

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ' ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

12 POINT

LINOTYPE
Machine-set

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF AMONG THE most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is a decided distinction between thick and thin lines, *making the face particularly suitable where illustrations combine fine*

8 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF AMONG the most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is a decided distinction between *thick and thin lines, making the face particularly suitable where*

9 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF among the most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is a decided *distinction between thick and thin lines, making the face*

10 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITself among the most usable of present-day faces. It was first introduced in 1911. The design retains the bril*liancy and sharpness of cut of its basic face, Bodoni.*

12 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED itself among the most usable of present-day faces. It was first introduced in 1911. The design re*tains the brilliancy and sharpness of cut of its*

14 POINT

Available for machine composition in combination with Bodoni Book, Caledonia, Electra, Granjon, Janson, and Old Style No. 7

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ' ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

11 POINT

MONOTYPE
Machine-set

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF AMONG THE MOST USable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is a decided distinction *between thick and thin lines, making the face particularly suitable where il-*

6 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF AMONG THE most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is *a decided distinction between thick and thin lines, making the face par-*

7 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF AMONG THE most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, *Bodoni. There is a decided distinction between thick and thin lines,*

8 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF AMONG the most usable of present-day faces. It was first introduced in *1911. The design retains the brilliancy and sharpness of cut of the*

9 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF among the most usable of present-day faces. It was first *introduced in 1911. The design retains the brilliancy and its*

10 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED ITself among the most usable of present-day faces. It *was first introduced in 1911. The design retains the*

11 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED itself among the most usable of present-day faces. *It was first introduced in 1911. The design retains*

12 POINT

Available for machine composition in combination with Bruce Old Style No. 31, Modern No. 8, and Scotch Roman No. 36

Also available in foundry roman in 14, 18, 24, 30, 36, 42, 48, 60, and 72 point and in italic in 14, 18, 24, 30, and 36 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? !

12 POINT

MONOTYPE
Hand-set

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF among the most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is a decided distinction between thick and thin lines, making the face particularly suitable where illustrations combine fine and heavy masses. Although severe and mechanical, Bodoni

14 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED itself among the most usable of present-day faces. It was first introduced in 1911. The design retains the brilliancy and sharpness of cut of its basic face, Bodoni. There is a decided distinction between thick and thin lines, mak-

18 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED itself among the most usable of present-day faces. It was first introduced in 1911. The design re-

24 POINT

Also available in 30, 36, 48, 60, and 72 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$1234567890

.,-:;‘’?!?!:;

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$1234567890

12 POINT

LINOTYPE
Machine-set

THE PSEUDO-CLASSICAL TYPES WHICH WERE IN FULL POSSESSION OF THE European field in the first years of the nineteenth century, and which we best recognize by the term "Didot," had their origin (1) in some special tendencies or influences in typography, and (2) in political and artistic movements, which must be described at some length if we are to understand the typographical revolution which they brought about.

In typography, the first and earliest influence was the form of serif introduced into the French *romain du roi* by Grandjean in the reign of Louis XIV. This thin, straight serif, dazzling to the eye, rendered the *romain du roi* letter-form quite unlike anything that preceded it. Grandjean's serif was discarded by Luce in the types cut by him in the time of Louis XV; but it was revived in types cut after Luce's period, notably by the Didots.

The second influence was the fashion for more modelled types, with light strokes in greater contrast to heavy strokes, introduced in England by Baskerville. The style, although it never took root deeply in England, was greatly admired on the Continent, especially in France and Italy. For, as Baskerville said when he offered his fonts to the Académie des Sciences, "I have never sold my Types, nor do I intend to sell any to London printers, as my Labours have always been treated with more Honour abroad than in my native Country." To France Baskerville's types ultimately went, and his influence on both Bodoni and Didot is undeniable.

A third influence was the condensation of type-forms—as exhibited by Luce in his *caractère poétique*, and by other founders in the fonts called *serré* or *approché*—by

7 POINT. 1 POINT LEADED

WHICH LETTERS APPEARED TALLER AND NARROWER. AND FINALLY, ALL THESE TENDENCIES WERE accentuated by the taste throughout Europe for a lighter and more delicate style of typography; sometimes arrived at by actually cutting a lighter letter, sometimes by greater leading of the type.

Chief among the artistic and political movements which affected type-forms was the revival of appreciation of the antique, which by 1800 dominated every phase of art. This revival was the result of something over a hundred years of unconscious preparation. Long before the discovery of Herculaneum and Pompeii, excavations had been made in the neighbourhood of Rome, and the "grand tour" had made Roman antiquities familiar to travellers. Although the first discoveries at Pompeii were made as early as 1713, it was not until 1745 that Herculaneum was uncovered, and not until 1764 that the greater part of Pompeiian antiquities were found. Even before the latter date public interest was considerably aroused, and these discoveries were discussed in learned publications—Cochin, who visited Italy with Marigny and Soufflot, writing on Herculaneum in 1751, and Carlos III in 1757 promoting Baiardi's *Antichità di Ercolano*. The vogue of antique art was heightened by Panini's paintings, Piranesi's engravings, and the sketches of Hubert Robert; encouraged by the French Academy at Rome and the new Academies in Naples, London, Madrid, Parma, and elsewhere; and further stimulated by the sale of *Sir William Hamilton's Etruscan vases to the British Museum, the installation of Roman*

From D. B. Updike, *Printing Types* (1922, 1937)

7 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 3.72

THE PSEUDO-CLASSICAL TYPES WHICH WERE IN FULL POSSESSION of the European field in the first years of the nineteenth century, and which we best recognize by the term "Didot," had their origin (1) in some special tendencies or influences in typography, and (2) in political and artistic movements, which must be described at some length if we are to understand the typographical revolution which they brought about.

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8 POINT. 1 POINT LEADED

TO FRANCE BASKERVILLE'S TYPES ULTIMATELY WENT, AND HIS INFLUENCE ON both Bodoni and Didot is undeniable.

A third influence was the condensation of type-forms—as exhibited by Luce in his *caractère poétique*, and by other founders in the fonts called *serré* or *approché*—by which letters appeared taller and *narrower*.

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8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 3.32

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The second influence was the fashion for more modelled types, with light strokes in greater contrast to heavy strokes, introduced in England by Baskerville. The style, although it never took root deeply in England,

9 POINT. 1 POINT LEADED

WAS GREATLY ADMIRED ON THE CONTINENT, ESPECIALLY IN FRANCE AND Italy. For, as Baskerville said when he offered his fonts to the Académie des Sciences, "I have never sold my Types, nor do I intend to sell any to London printers, as my Labours have always been treated with more Honour abroad than in my native Country." To France Baskerville's types ultimately went, and his influence on both Bodoni and Didot is undeniable.

A third influence was the condensation of type-forms—as exhibited by Luce in his *caractère poétique*, and by other founders in the fonts called *serré* or *approché*—by which letters appeared taller and *narrower*.

And finally, all these tendencies were accentuated by the taste throughout Europe for a lighter and more delicate style of typography; sometimes arrived at by actually cutting a lighter letter, sometimes by greater leading of the type.

Chief among the artistic and political movements which affected typeforms was the revival of appreciation of the antique, which by 1800 dominated every phase of art. This revival was the result of something *over a hundred years of unconscious preparation. Long before the dis-*

9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 3.00

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The second influence was the fashion for more modelled types,

10 POINT. 1 POINT LEADED

WITH LIGHT STROKES IN GREATER CONTRAST TO HEAVY STROKES, INtroduced in England by Baskerville. The style, although it never took root deeply in England, was greatly admired on the Continent, especially in France and Italy. For, as Baskerville said when he offered his fonts to the Académie des Sciences, "I have never sold my Types, nor do I intend to sell any to London printers, as my Labours have always been treated with more Honour abroad than in my native Country." To France Baskerville's types ultimately went, and his influence on both Bodoni and Didot is undeniable. A third influence was the condensation of type-forms—as exhibited by Luce in his *caractère poétique,* and by other founders in the fonts called *serré* or *approché*—by which letters appeared taller and *narrower.*

And finally, all these tendencies were accentuated by the taste throughout Europe for a lighter and more delicate style of typography; sometimes arrived at by actually cutting a lighter letter, sometimes by greater leading of the type.

Chief among the artistic and political movements which affected

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 2.80

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11 POINT. 1 POINT LEADED

THE SECOND INFLUENCE WAS THE FASHION FOR MORE MODELLED types, with light strokes in greater contrast to heavy strokes, introduced in England by Baskerville. The style, although it never took root deeply in England, was greatly admired on the Continent, especially in France and Italy. For, as Baskerville said when he offered his fonts to the Académie des Sciences, "I have never sold my Types, nor do I intend to sell any to London printers, as my Labours have always been treated with more Honour abroad than in my native Country." To France Baskerville's types ultimately went, and his influence on both Bodoni and Didot is undeniable.

A third influence was the condensation of type-forms—as exhibited by Luce in his *caractère poétique*, and by other founders in the fonts called *serré* or *approché*—by which letters appeared taller and *narrower*.

And finally, all these tendencies were accentuated by the taste

11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 2.65

THE PSEUDO-CLASSICAL TYPES WHICH WERE IN full possession of the European field in the first years of the nineteenth century, and which we best recognize by the term "Didot," had their origin (1) in some special tendencies or influences in typography, and (2) in political and artistic movements, which must be described at some length if we are to understand the typographical revolution which they brought about.

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12 POINT. 1 POINT LEADED

DISCARDED BY LUCE IN THE TYPES CUT BY HIM IN THE TIME of Louis XV; but it was revived in types cut after Luce's period, notably by the Didots.

The second influence was the fashion for more modelled types, with light strokes in greater contrast to heavy strokes, introduced in England by Baskerville. The style, although it never took root deeply in England, was greatly admired on the Continent, especially in France and Italy. For, as Baskerville said when he offered his fonts to the Académie des Sciences, "I have never sold my Types, nor do I intend to sell any to London printers, as my Labours have always been treated with more Honour abroad than in my native Country." To France Baskerville's types ultimately went, and his in*fluence on both Bodoni and Didot is undeniable. A third influ-*

12 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 2.50

THE PSEUDO-CLASSICAL TYPES WHICH WERE IN FULL POSSESSION OF THE EUROPEAN FIELD IN THE first years of the nineteenth century, and which we best recognize by the term "Didot," had their origin (1) in some special tendencies or influences in typography, and (2) in political and artistic movements, which must be described at some length if we are to understand the typographical revolution which they brought about.

In typography, the first and earliest influence was the form of serif introduced into the French *romain du roi* by Grandjean in the reign of Louis XIV. This thin, *straight serif, dazzling to the eye, rendered the* romain

14 POINT

Characters per pica 2.25

PSEUDO-CLASSICAL TYPES WHICH were in full possession of the European field in the first years of the nineteenth century, and which we best recognize by the term "Didot," had their origin (1) in some special tendencies or influences in typography, and (2) in political and artistic movements, which must be described at some length if we are *to understand the typographical revolution*

18 POINT

Characters per pica 1.83

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0

. , - : : ? ! ' ' ? ! : ;

10 POINT

FOUNDRY
Hand-set

BODONI BOLD HAS FIRMLY ESTABLISHED ITSELF among the most usable of present-day faces. It was first *introduced in 1911. The design retains the brilliancy*

8 POINT

BODONI BOLD HAS FIRMLY ESTABLISHED IT-self among the most usable of present-day faces. *It was first introduced in 1911. The design re-*

10 POINT

BODONI BOLD HAS FIRMLY ESTAB-lished itself among the most usable of *present-day faces. It was first intro-*

12 POINT

BODONI BOLD HAS FIRMLY ES-tablished itself among the most us-*able of present-day faces. It was*

14 POINT

BODONI BOLD HAS FIRM-ly established itself among *the most usable of present-*

18 POINT

BODONI BOLD HAS firmly established it-*self among the most*

24 POINT

Also available in 30, 36, 42, and 48 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;*

12 POINT

MONOTYPE
Machine-set

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

6 POINT. SOLID

SINCE THE DETAILS OF ITALIC FONTS ARE THE SAME AS THEIR ROMAN COMPANIONS THE FORMER may be given rather scant consideration. Italic, so named because it was invented in Italy, is, broadly speaking, simply the roman form sloped. While there is no hard and fast rule governing the slant, the slope of most italics is from twelve to twenty degrees.

The first italic type was employed by Aldus Manutius on his famous edition of *Virgil*, published at Venice in 1501, and is said to have been cut by Francesco de Bologna to imitate the beautiful handwriting of Petrarch, famous Italian poet. The form at first consisted only of lower-case, important words being started with small roman capitals and it was independent of any roman font. The italic was used for the complete text and in the hands of Aldus and the Elzevirs it made an admittedly graceful page medium, but somewhat too informal, in our estimation, and less legible than the more dignified roman style. The use of italic for emphasis in roman text was a later development, which some say has marked the loss of its individual character, and not until Garamond made matched romans and italics was associated use considered.

Aldus, whose complete name was Theobaldus (Aldus) Pius Manutius Romanus, was born at Bassiano in 1450. He was one of the greatest of the so-called "fifteenth century masters" and successor to Nicholas Jenson. Famed wherever good books are appreciated, Aldus is revered especially for the high ideals that influenced him to take up printing. This is best indicated by the following quotation from his first book: "We (Aldus and his associates) have determined henceforth to devote all our lives to this good work, and call God to witness that it is our sincere desire to do good to mankind." A noble principle.

The script form is shown as a matter of reference only; the style has no place in advertising, in book or in general display typography. It developed from the running or writing hand, the cursive element being retained with the linking together of the characters. Script lettering came into its greatest vogue *during the Georgian period in England and was extensively employed, usually in connection with the*

From J. L. FRAZIER, *Type Lore* (1925)

6 POINT. 2 POINT LEADED

Characters per pica 4.12

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESsion; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

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7 POINT. SOLID

SAYS, WAS PROBABLY CUT BEFORE 1820, IS THE ANCESTOR OF TODAY'S BOLD ANTIQUE, WHICH is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

Since the details of italic fonts are the same as their roman companions the former may be given rather scant consideration. Italic, so named because it was invented in Italy, is, broadly speaking, simply the roman form sloped. While there is no hard and fast rule governing the slant, the slope of most italics is from twelve to twenty degrees.

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7 POINT. 2 POINT LEADED

Characters per pica 3.68

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

8 POINT. SOLID

ANTIQUE TYPE WAS INTRODUCED AT A TIME WHEN THE PREVAILING ROMANS WERE thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

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8 POINT. 2 POINT LEADED

Characters per pica 3.32

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

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9 POINT. SOLID

BY HIS INDIVIDUAL FEATURES. THUS, EACH ONE OF OUR BROAD DIVISIONS OF type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about mid*way between the average bold face and the average light face. Since the details*

9 POINT. 2 POINT LEADED

Characters per pica 3.05

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all

10 POINT. SOLID

TYPE FACES, EXCEPT IN THOSE LANGUAGES LIKE HEBREW AND RUSSIAN, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smooth*er and more refined in design as a result of bracketing the serifs. Similar*

10 POINT. 2 POINT LEADED

Characters per pica 2.80

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

11 POINT. SOLID

AS WE HAVE DIVISIONS OF MANKIND, SO WE ALSO HAVE SIMILAR divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing *romans were thin and emaciated, with protracted hair lines and frail*

11 POINT. 2 POINT LEADED

Characters per pica 2.59

FACES OF TYPE ARE LIKE MEN'S FACES. THEY have their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are

12 POINT. SOLID

ACCUSTOMED TO RECOGNIZING MEN'S FACES THROUGH LONG association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and *hair line are always of greater thickness in the antique alpha-*

12 POINT. 2 POINT LEADED

Characters per pica 2.42

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl J

$ 1 2 3 4 5 6 7 8 9 0

12 POINT

FOUNDRY
Hand-set

A FAITHFUL REPRODUCTION OF A ROMAN AND ITALIC TYPE FACE FIRST INTRODUCED IN ENGLAND IN THE YEAR SEVENTEEN NINETY-FIVE BY WILLIAM BULMER, A GREAT PRINTER, then operating the Shakespeare Press, in London. Bulmer is accredited with greatly advancing *the book printing art in his country. Bulmer and Bulmer Italic are first choice with many design-*

6 POINT

A FAITHFUL REPRODUCTION OF A ROMAN AND ITALIC TYPE FACE FIRST INTRODUCED IN ENGLAND IN THE YEAR SEVENTEEN NINETY-FIVE BY WILLIAM Bulmer, a great printer, then operating the Shakespeare Press, in London. Bulmer *is accredited with greatly advancing the book printing art in his country. Bulmer and*

8 POINT

A FAITHFUL REPRODUCTION OF A ROMAN AND ITALIC TYPE FACE FIRST INTRODUCED IN ENGLAND IN THE YEAR SEVENTEEN NINE-ty-five by William Bulmer, a great printer, operating the Shakespeare *Press, in London. Bulmer is accredited with greatly advancing the book*

10 POINT

A FAITHFUL REPRODUCTION OF A ROMAN AND ITALIC TYPE FACE FIRST INTRODUCED IN ENGLAND IN THE YEAR 1795 by William Bulmer, a great printer, then operating the *Shakespeare Press, in London. Bulmer is accredited with greatly*

12 POINT

A FAITHFUL REPRODUCTION OF A ROMAN AND ITALIC TYPE FACE FIRST INTRODUCED IN THE YEAR 1795 by William Bulmer, a great printer, operating the *Shakespeare Press, in London. Bulmer is accredited with*

14 POINT

A FAITHFUL REPRODUCTION OF A ROMAN AND ITALIC TYPE FACE FIRST INTRO-duced in 1795 by William Bulmer, a great *printer, then operating the Shakespeare Press,*

18 POINT

Also available in 24, 30, 36, 42, and 48 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9

. , - : ; ? ! ‘ ’ ? ! ; ;

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9

12 POINT

LINOTYPE
Machine-set

THE EFFORT THAT MATURED INTO CALEDONIA STARTED WITH a strong liking for the Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . .

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his curves without changing the action and color of the face?

The attack along that line did not turn out very well. It appears that Scotch is Scotch, and doesn't stay Scotch if you sweat the fat off it. The results were pinched and mean and lacked both color and action. Certainly there's nothing

8 POINT. 1 POINT LEADED

SCOTCH ABOUT THEM. THE NEXT EFFORT WAS A LOOK AT BASKERVILLE AND Bodoni and Didot, and all the designers who were working in that general direction. The results did not get very far: merely a rehash of the old forms without any improvement. One was not trying for a *revival*, one wanted something modern and individual.

Then, in pursuit of lively curves combined with a general "modern face" atmosphere, we turned to one of the types that Bulmer used, cut for him by William Martin around 1790—and here seemed a good place to start again. The Martin letters were more slender than the face one had in mind, so an attempt was made to add weight to the characters and still keep some of the Martin swing. The result of this last effort was most promising; so we went on and finished the alphabets in the form shown in this text; and christened the face Caledonia because the project was inspired in the first instance by the work of Scotch typefounders. The face as it emerges is not at all like Bulmer's Martin nor like Wilson's Scotch, but it has touches of both of them in spots. Also it has something of that simple, hard-working, feet-on-the-ground quality that has kept Scotch Modern in service for so many years.

About the "liveliness of action" that one sees in the Martin letters, and to a *less degree (one modestly says) in Caledonia: that quality is in the curves—the*

8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.14

THE EFFORT THAT MATURED INTO CALEDONIA STARTED with a strong liking for the Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . .

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his curves without changing the action and color of the face?

9 POINT. 1 POINT LEADED

THE ATTACK ALONG THAT LINE DID NOT TURN OUT VERY WELL. IT APPEARS that Scotch is Scotch, and doesn't stay Scotch if you sweat the fat off it. The results were pinched and mean and lacked both color and action. Certainly there's nothing Scotch about them.

The next effort was a look at Baskerville and Bodoni and Didot, and all the designers who were working in that general direction. The results did not get very far: merely a rehash of the old forms without any improvement. One was not trying for a *revival*, one wanted something modern and individual.

Then, in pursuit of lively curves combined with a general "modern face" atmosphere, we turned to one of the types that Bulmer used, cut for him by William Martin around 1790—and here seemed a good place to start again. The Martin letters were more slender than the face one had in mind, so an attempt was made to add weight to the characters and still keep some of the Martin swing. The result of this last effort was most promising; so we went on and finished the alphabets in the form shown in this text; and christened the face Caledonia because the project *was inspired in the first instance by the work of Scotch typefounders. The*

9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.87

THOSE EFFORTS WHICH MATURED INTO CALEDONIA started with a strong liking for the Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start....

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about

10 POINT. 1 POINT LEADED

PRINTING TYPES THAT INSPIRED THE WILSON PUNCH-CUTTER AND then just liven up a few of his curves without changing the action and color of the face?

The attack along that line did not turn out very well. It appears that Scotch is Scotch, and doesn't stay Scotch if you sweat the fat off it. The results were pinched and mean and lacked both color and action. Certainly there's nothing Scotch about them.

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Then, in pursuit of lively curves combined with a general "modern face" atmosphere, we turned to one of the types that Bulmer used, cut for him by William Martin around 1790—and here *seemed a good place to start again. The Martin letters were more*

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.63

THE EFFORT THAT MATURED INTO CALEDONIA started with a strong liking for the Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . .

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with

11 POINT. 1 POINT LEADED

A COMPASS AND TO GET EVERYTHING HARD AND SYMMETRICAL and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his curves without changing the action and color of the face?

The attack along that line did not turn out very well. It appears that Scotch is Scotch, and doesn't stay Scotch if you sweat the fat off it. The results were pinched and mean and lacked both color and action. Certainly there's nothing Scotch about them.

The next effort was a look at Baskerville and Bodoni and Didot, and all the designers who were working in that general direction. The results did not get very far: merely a re-*hash of the old forms without any improvement. One was*

11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 2.44

AN EFFORT THAT MATURED INTO CALEDONIA started with a strong liking for the Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . .

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier

12 POINT. 1 POINT LEADED

STILL—BY REASON OF THE 19TH CENTURY DESIGNER'S OBLIgation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his curves without changing the action and color of the face?

The attack along that line did not turn out very well. It appears that Scotch is Scotch, and doesn't stay Scotch if you sweat the fat off it. The results were pinched and mean and lacked both color and action. Certainly there's nothing Scotch about them.

The next effort was a look at Baskerville and Bodoni

12 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.26

AN EFFORT THAT MATURED INTO CALEDONIA STARTED WITH A STRONG LIKING FOR THE Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . .

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his curves without changing the action and color of the face?

The attack along that line did not turn out very well. It appears that Scotch is Scotch, and doesn't stay Scotch if you sweat the fat off it. The results were pinched and mean and lacked both color *and action. Certainly there's nothing Scotch about*

14 POINT. SOLID

Characters per pica 2.00

AN EFFORT THAT MATURED INTO CALEDONIA STARTED WITH A STRONG LIKING FOR THE Scotch Modern face. That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are not quite happy. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . .

But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you got down to our own day, and the design had suffered the changes of many recuttings, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his curves without changing the action and color of the face?

The attack along that line did not turn out very *well. It appears that Scotch is Scotch, and doesn't*

14 POINT. 2 POINT LEADED

Characters per pica 2.00

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;*

12 POINT

MONOTYPE
Machine-set through 12 point
Hand-set above 12 point

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY INFLUenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his cases the full equipment of sizes is like an artist with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which bear his name—and the most versatile letters of all time—was born at Halesowen, England, in 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period, the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

Briefly, the following are some of the outstanding events of the interim: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set

6 POINT. SOLID

UP A TYPEFOUNDRY AT SMITHFIELD IN 1710. HE WAS CONTENT WITH CASTING SEVERAL MEDIOCRE romans, italics and gothics from a few thousand matrices obtained from Holland. Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter (1693), who is credited with originating the modern type face, but his story belongs to another chapter.

William Caslon was trained to the craft of type cutting. As a youth he was apprenticed to a London engraver of gun stocks and when twenty-four years of age opened a shop for making bookbinders' stamping tools, thereby more fully fitting himself for designing type. His first achievement was a font of Arabic to be used for a psalter, accomplished in 1720. According to a legend, Caslon cut his name in Pica Roman and printed it at the bottom of one of these Arabic proofs. So greatly was the letter admired Caslon was urged by John Watts and William Bowyer, printers, to complete the font. So, with their financial assistance, the Caslon type face was created in 1722. Caslon's business grew so rapidly as a result that by 1734 he was able to issue a specimen sheet showing twelve faces of roman and italic, seven each of two-line and ornaments, and seventeen of foreign types.

It is interesting to compare some of the Caslon types cut by ingenious machines today with the original fonts, punches for which William Caslon cut by hand. The hand-made type is less perfect, it's true, but in mass possesses a hand wrought charm which but few of our present-day type faces suggest. To a keen sense of beauty, both of proportion and line, Caslon united a pronounced instinct for fitness. He cut many faces of varying attractiveness, but did not once lose sight of the fact that type must be easy to read, and be serviceable as well.

Caslon died at Bethel Green in 1766 at the age of 74. His type faces continued in great favor for some years, in fact until the era of the "modern" style stimulated by Bodoni with his development of the Grandjean design. For about sixty years thereafter, till 1840 approximately, Caslon types were seldom used, not even being listed in the English founders' books.

It is a matter for congratulation that they were revived, the more so because since that revival the taste for

From J. L. Frazier, *Type Lore* (1925)

6 POINT. 2 POINT LEADED

Characters per pica 4.12

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

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7 POINT. 1 POINT LEADED

BRIEFLY, THE FOLLOWING ARE SOME OF THE OUTSTANDING EVENTS OF THE INTERIM: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, a royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set up a typefoundry at Smithfield in 1710. He was content with casting several mediocre romans, italics and gothics from a few thousand matrices obtained from Holland. Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter (1693), who is credited with originating the modern type face, but his story belongs to another chapter.

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7 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.68

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROfoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his cases the full equipment of sizes is like an artist with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which bear his name—and the

8 POINT. 1 POINT LEADED

MOST VERSATILE LETTERS OF ALL TIME—WAS BORN AT HALESOWEN, ENGLAND, IN 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period, the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

Briefly, the following are some of the outstanding events of the interim: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set up a typefoundry at Smithfield in 1710. He was content with casting several mediocre romans, italics and gothics from a few thousand matrices obtained from Holland. *Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter*

8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.32

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS profoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

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9 POINT. 1 POINT LEADED

SWASH CHARACTERS FOR DISPLAY AND INITIALS, PERHAPS—WILL TUNE THE typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which bear his name—and the most versatile letters of all time—was born at Halesowen, England, in 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period, the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

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9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 2.95

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST has profoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his cases the full equipment of sizes is like an artist with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong masculine effect he selects

10 POINT. 1 POINT LEADED

THE LARGE SIZES FOR HIS MAJOR DISPLAY, EMPLOYS BORDERS IN keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

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Briefly, the following are some of the outstanding events of the *interim: Robert Granjon, celebrated Lyons typefounder and follower*

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.65

PROBABLY NO PERSON WHOSE EFFORT IN THE past has profoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his cases the full equipment of sizes is like an artist with a full palette: complete oppor-

11 POINT. 1 POINT LEADED

TUNITY FOR EXPRESSION IS AT HIS INSTANT COMMAND. IF THE demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which bear his name—and the most versatile letters of all time—was born at Halesowen, England, in 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous *printers of all time operated during this period, the accomplish-*

11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.42

PROBABLY NO PERSON WHOSE EFFORT IN the past has profoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his

12 POINT. SOLID

CASES THE FULL EQUIPMENT OF SIZES IS LIKE AN ARTIST with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which *bear his name—and the most versatile letters of all time*

12 POINT. 2 POINT LEADED

Characters per pica 2.22

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & Æ Œ QU

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & Æ Œ QU Q

a b c d e f g h i j k l m n o p q r s t u v w x y z œ æ
fi ff fl ffi ffl $ 1 2 3 4 5 6 7 8 9 0 . , - : ; ? !

ſ ff fi fl ffi ffl ſt ſh ſk ſb ct

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ
fi ff fl ffi ffl $ 1 2 3 4 5 6 7 8 9 0 . , : ; ? !

ſ ff fi fl ffi ffl ſb ſh ſk ſt ct

A B C D E F G H I J K L M N O P
Q R S T U W Y &

gy e k v w v z

14 POINT

FOUNDRY
Hand-set

Swash letters also available in 11, 12, 18, 22, 24, 30, 36, 42, and 48 point
Quaint characters also available in 18, 22, 24, 30, 36, 42, and 48 point

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY INFLUENCED THE DEvelopment of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said, "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face pro*vides such a great variety of pleasing effects with so little*

14 POINT

PROBABLY NO PERSON WHOSE EFFORTS IN THE PAST HAVE PROFOUNDLY INFLUENCED the development of the typographic art is better known than William Caslon. Among type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did *not exaggerate when he said, "If all other Eng-*

18 POINT

Also available in roman in 22 on 24, 24, 30, 36, 42, 48 (two sizes), 60, and 72 point and in italic in 22 on 24, 24, 30, 36, 42, and 48 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t
u v w x y z fl ff fi ffi ffl æ

1 2 3 4 5 6 7 8 9 0

. , - : ; [( ) ? ! ‘ ’

16 POINT

MONOTYPE
Machine-set

CERTAINLY THE MOST PROMINENT AND aesthetically successful printer during the cradle days of the budding art was a young Frenchman, Nicolas Jenson, who appeared in Venice and began to operate an establishment within twenty years after the development of the craft in the north. Although he was by no means the first Italian printer, his innate sense of propriety, guided by the abundance of contemporary manuscripts in a mature hand and spurred by ducal and episcopal patronage, enabled him to produce books which served as models not only for his fellow-tradesmen but for printers, punch-cutters, and type-designers ever since. The type which he used in a church history by Eusebius is his most magnificent bequest. Stately, integrated letters fit together to form a type texture which has been the envy of generations. This face has served as the starting point for many successful type designs of the twentieth century; prominent among them is Centaur, of which its designer, Bruce Rogers, says: "It will be seen that no claim for originality can be put forward for my type; neither is it an accurate reproduction of Jenson's letter. Having no

16 ON 18 POINT

Characters per pica 2.10

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

14 POINT

MONOTYPE
Hand-set

THE EARLY HISTORY OF THE CENTAUR TYPE IS ONE OF VERY UNUSUAL INTEREST. THOUGH THE NAME OF BRUCE ROGERS IS ACCLAIMED BOTH HERE AND ABROAD BY ALL WHO APPRECIATE TYPOGRAPHIC DESIGN AND MANY BESIDES KNOW HIS

10 POINT

THE EARLY HISTORY OF THE CENTAUR TYPE IS OF UNUSUAL INTEREST. THE NAME OF BRUCE ROGERS IS ACCLAIMED BOTH HERE AND ABROAD BY THOSE WHO APPRECIATE TYPOGRAPHIC DESIGN AND THE

12 POINT

THE EARLY HISTORY OF THE CENTAUR TYPE IS ONE OF UNUSUAL INTEREST. THOUGH TO THE NAME OF BRUCE ROGERS IS ACCLAIMED

14 POINT

EARLY HISTORY OF THE CENTAUR TYPE IS OF AN UNUSUAL INTEREST THOUGH THE NAME OF BRUCE WAS

18 POINT

A HISTORY OF CENTAUR IS OF UNUSUAL INTEREST IN THE NAME BRUCE ROGERS

24 POINT

Also available in 16, 30, 36, 42, 48, 60, and 72 point (caps only)

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? !

12 POINT

FOUNDRY
Hand-set

FOUNDRY CENTURY BOLD CONDENSED

TYPE FACES ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMPLEXION AND the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the or-

6 POINT

TYPE FACES ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMplexion and the peculiar twists and turns of line identify them immediately to friends, to whom each one is full of individuality. One who has worked with letters long enough to merit the title

8 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXpression; their complexion and their peculiar twists and turns of line identify

10 POINT

TYPE FACES ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN expression; their complexion and the peculiar twists and turns of line

12 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE their own expression; their complexion and their peculiar

14 POINT

TYPE FACES ARE LIKE MEN'S FACES. THEY have their own expression; their complexion and

18 POINT

FACES OF TYPE ARE LIKE MEN'S faces. They have their own expression

24 POINT

Also available in 30, 36, 42, 48, and 60 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
$ ' ' s

1 2 3 4 5 6 7 8 9 0

. ' , ; = : ; , ' ' ? !

18 POINT

FOUNDRY
Hand-set

Job printing as a distinct department is of modern development. Typographers of old were primarily so interested in publishing newspapers or in almanacs

14 POINT

Job printing as a distinct department is of modern development. Typographers do

18 POINT

*Job printing as a distinct de=
partment is of modern develop=*

24 POINT

Job printing, a separate department, is of modern

30 POINT

*Job printing as a dis=
tinct department is an*

36 POINT

Also available in 48 and 60 point

Above specimens are 2 point leaded, with first line in each size showing beginners and enders

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ

fl fi ff ffl ffi $ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , – : ; ' ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ

fl fi ff ffl ffi $ 1 2 3 4 5 6 7 8 9 0

10 POINT

MONOTYPE
Machine-set

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN DEVELOPMENT. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or almanacs; job printing was incidental. This caused similarity in the typography of newspaper, book, and job work, a condition that today exists in

6 POINT

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN DEVELopment. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or almanacs; job print*ing was incidental. This caused similarity in the typography of newspaper, book,*

7 POINT

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN DEvelopment. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or *almanacs; job printing was incidental. This caused similarity in the typography*

8 POINT

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN development. Typographers of old were primarily book and pamphlet *printers, and in many cases interest was chiefly centered in publishing*

9 POINT

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF modern development. Typographers of old were primarily book *and pamphlet printers, and in many cases interest was chiefly cen-*

10 POINT

JOB PRINTING AS A DISTINCT DEPARTMENT IS of modern development. Typographers of old were primarily book and pamphlet printers, and in many cases

11 POINT

JOB PRINTING AS A DISTINCT DEPARTMENT IS of modern development. Typographers of old were pri-

12 POINT

Available for machine composition in combination with Bruce Old Style No. 31, Modern No. 8, and Scotch Roman No. 36

Italic not available for machine composition

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

Ta Te To Tr Tu Tw Ty Va Ve Vo
Wa We Wo Wr Ya Ye Yo

Ta Te To Tr Tu Tw Ty Va Ve Vo
Wa We Wo Wr Ya Ye Yo

12 POINT

LINOTYPE
Machine-set

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes and letters. And your chair, or your letter (if a true artist made it), will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool

8 POINT. 1 POINT LEADED

IN THE HANDS OF A PERSON EXPERT IN ITS USE, BY A PERSON, MOREOVER, WHO was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.0

LINOTYPE ELECTRA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes and letters. And your chair, or your letter (if a true artist made it), will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the

9 POINT. 1 POINT LEADED

INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? *What do they see in it? Why is it so superlatively pleasant to their eyes?*

9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.92

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it), will have, besides its good looks, a suitability to the nth

10 POINT. 1 POINT LEADED

DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXplains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.73

HOW IS ONE TO ASSESS AND EVALUATE A TYPE face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of

11 POINT. 1 POINT LEADED

LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST made it), will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine *written patterns for type was (luckily for printing) working*

11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.53

HOW IS ONE TO ASSESS AND EVALUATE TYPE face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

12 POINT. 1 POINT LEADED

SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS: IT may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, *by a person, moreover, who was an artist, i.e., a person*

12 POINT. 2 POINT LEADED

Set on 1 point larger body owing to long descenders

Characters per pica 2.41

HOW IS ONE TO ASSESS AND EVALUATE TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written *letters were fine because they were produced in the*

14 POINT. SOLID

Characters per pica 2.14

HOW IS ONE TO ASSESS AND EVALUATE TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. *Here is a theory that the proponent thinks*

14 POINT. 2 POINT LEADED

Characters per pica 2.14

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ Q Ꝙ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ ꝙ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ Q Ꝙ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi
ſt ct æ œ ꝙ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! ; :*

12 POINT

MONOTYPE
Machine-set through 12 point
Hand-set above 12 point

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was sometime in the fifteenth century, a supposition probably based upon Lottin's unsupported statement that he was working (*exerce*) in 1510. The tradition that he was a pupil of Tory's is apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit.* On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergetios, a manuscript by whom is said to be preserved in Paris. Nothing is known about how

8 POINT. SOLID

MANY ROMAN OR ITALIC TYPES GARAMOND DESIGNED OR WHEN, BUT THERE IS REASON TO believe that they were used by the Estiennes and others of the great Parisian printers of his time. In 1545 he appears as the publisher of a History of Alexander the Great's Successors, which was printed by Pierre Gaultier. The same year Lottin notes him as '*libraire*' and letter founder. In 1551 Garamond is said to have lived in the Rue des Carmes. In 1554 he recovered a judgment at law against the widow of the printer Chrestien Wechel. The same year there is a record of the marriage of a lady named Clere Garamond to Jean Panier at the Church of St. Hilaire. In 1561 Garamond lived in the Rue de Mont-St.-Hilaire. On the fifteenth September, 1561, he and his wife, Isabeau Lefebvre, sold a little piece of land just outside of Paris. Isabeau apparently was his second wife, since La Caille says that he was married to Guillemette Gaultier, not improbably some relation of Leonard Gaultier who is thought to have engraved the '*Chronologie collée*,' in which Garamond's portrait appears. In December, 1561, he died, according to Moreri, in poverty, and was buried in the cemetery of St. Benoit, which at that time was on the Place de Cambrai.

Shortly after, his widow, Isabeau Lefebvre, and his executor, Wechel, procured an inventory of the contents of his shop to be made by Guillaume Le Bé and Jean Le Sueur, both letter founders. At the sale which followed purchases were made by Le Bé and by Plantin of Antwerp. Le Bé's foundry was carried on by his son and grandson, both *also named Guillaume, from the latter of whom it passed to his four daughters, whose mana-*

8 POINT. 2 POINT LEADED

Characters per pica 3.42

OF CLAUDE GARAMOND, A GREAT TYPE DESIGNER AND punch-cutter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

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10 POINT. SOLID

JEAN TOUBEAU, WHO CLAIMED DESCENT FROM TORY ON THE FEMALE side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit.* On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergetios, a manuscript by whom is said to be preserved in Paris. Nothing is known about how many roman or italic types Garamond designed or when, but there is reason to believe that they were used by the Estiennes and others of the great Parisian printers of his time. In 1545 he appears as the publisher of a History of Alexander the Great's Successors, which was printed by Pierre Gaultier. The same year Lottin notes him as *'libraire' and letter founder. In 1551 Garamond is said to have lived in the*

10 POINT. 2 POINT LEADED

Characters per pica 2.69

OF CLAUDE GARAMOND, A GREAT TYPE DESIGNER and punch-cutter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was sometime in the fifteenth century, a supposition probably based upon Lottin's unsupported statement that he was working (*exerce*)

11 POINT. SOLID

IN 1510. THE TRADITION THAT HE WAS A PUPIL OF TORY'S IS apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit*. On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergetios, a manuscript by whom is said *to be preserved in Paris. Nothing is known about how many roman or*

11 POINT. 2 POINT LEADED

Characters per pica 2.44

OF CLAUDE GARAMOND, THE GREAT TYPE DE-signer and punch-cutter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was

12 POINT. SOLID

SOMETIME IN THE FIFTEENTH CENTURY, A SUPPOSITION QUITE probably based upon Lottin's unsupported statement that he was working (*exerce*) in 1510. The tradition that he was a pupil of Tory's is apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit*. On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be *paid to Garamond as he made the new Greek types that the King*

12 POINT. 2 POINT LEADED

Characters per pica 2.24

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTTER, CURIOUSLY little seems to be known, scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been *possible to bring together from material available in New*

14 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with slight changes in phraseology as may be necessary to escape the penal*ties of the laws in regard to literary property.*

18 POINT

Also available in roman in 24, 30, and 36 point (monotype); 48 and 60 point (foundry); and in italic in 24, 30, and 36 point (monotype)

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? ! ? ! : ;

12 POINT

LINOTYPE
Machine-set

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-cutter, curiously little seems to be known, scant statements found in the various *biographical dictionaries and in the encyclopaedias merely repeating one another*

7 POINT

OF CLAUDE GARAMOND, GREAT TYPE DESIGNER AND PUNCH-cutter, very little seems to be known, scant statements found in the various *biographical dictionaries and in the encyclopaedias merely repeating one*

8 POINT

OF CLAUDE GARAMOND, GREAT TYPE DESIGNER AND punch-cutter, very little seems to be known, scant statements found in *the various biographical dictionaries and in the encyclopaedias merely*

9 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER and punch-cutter, curiously little seems to be known, scant state-*ments found in the various biographical dictionaries and in the*

10 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER and punch-cutter, little seems to be known, scant statements *found in the various biographical dictionaries and in the ency-*

11 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE DE-signer and punch-cutter, little seems to be known, scant *statements found in the various biographical dictionaries*

12 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE designer and punch-cutter, little seems to be known, scant statements found in the various biographical *dictionaries and in the encyclopaedias merely repeat-*

14 POINT

Available for machine composition in combination with Bodoni Book, Caledonia, Electra, Granjon, Janson, and Old Style No. 7

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? ! ? ( ) ! : ;

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

12 POINT

FOUNDRY
Hand-set

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTTER, curiously little seems to be known, scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes *in phraseology as may be necessary to escape the penalties of the laws in regard to literary proper-*

6 POINT

OF CLAUDE GARAMOND, GREAT TYPE DESIGNER AND PUNCH-cutter, very little seems to be known, scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one *another with such slight changes in phraseology as would be necessary to escape*

8 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER and punch-cutter, curiously little seems to be known, scant state-*ments found in the various biographical dictionaries and in the ency-*

10 POINT

OF CLAUDE GARAMOND, THE GREAT TYPE DE-signer and punch-cutter, little seems to be known, scant *statements found in the various biographical dictionaries and*

12 POINT

OF CLAUDE GARAMOND, GREAT TYPE DE-signer and punch-cutter, curiously little seems to be *known, scant statements found in the various diction-*

14 POINT

OF CLAUDE GARAMOND, GREAT type designer and punch-cutter, little is *known, scant statements found in various*

18 POINT

Also available in 24, 30, 36, 42, 48, and 60 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi ct

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Qu

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi ct

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ? ! ? ! : ;

10 POINT

FOUNDRY
Hand-set

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT THE BEST BOOK LETTER BY SEVERAL, IT REPRESENTS WHAT WAS TERMED "THE triumph of an earnest effort to produce a type face that would be equally at home when used for *the modest business card, the dignified letter-head or for de luxe booklets and catalogues." Thanks to a*

6 POINT

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT THE BEST BOOK LETTER BY SEVERAL, IT REPRESENTS what was termed "the triumph of an earnest effort to produce a type face that *would be equally at home when used for the modest business card, the dignified letter-*

8 POINT

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT THE BEST BOOK LETTER by several, it represents what was termed "the triumph of an earnest *effort to produce a type face that would be equally at home when*

10 POINT

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT the best book letter by several, it represents what was *termed "the triumph of an earnest effort to produce a type face*

12 POINT

PRACTICAL, SERVICEABLE AND GOOD looking, the Goudy Old Style is deservedly pop*ular. Not the best book letter by several, it represents*

14 POINT

PRACTICAL, SERVICEABLE AND good looking, the Goudy Old Style is *deservedly popular. Not the best book let-*

18 POINT

Also available in roman in 24, 30, 36, 42, 48, 60, and 72 point and in italic in 24, 30, and 36 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s
t u v w x y z fi ff fl ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ! ?

14 POINT

MONOTYPE
Hand-set

THE TITLE-PAGE, BESIDES FULFILLING ITS function of announcing the subject or name of the work and its author, gives to the book the general tone of its typographical treatment. When a lover of books handles a new volume he instinctively opens it at the title-page, ready to receive a sensation of delight or a sense of disappointment. Imagine a day in

14 POINT

A TITLE-PAGE, BESIDES FULFILLing its function of announcing the subject or name of the work and its author, gives to the book the general tone of its *typographical treatment. When a lover*

18 POINT

A TITLE-PAGE, BESIDES fulfilling its function of announcing the subject or name of the work and its author, *gives to the book the general*

24 POINT

Also available in 30 and 36 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘’ “” ; *? ! ( ) : ; ‘’ “” ;*

Ta Te To Tr Tu Tw Ty Va Ve Vo
Wa We Wo Wr Ya Ye Yo

Ta Te To Tr Tu Tw Ty Va Ve Vo
Wa We Wo Wr Ya Ye Yo

12 POINT

LINOTYPE
Machine-set

OF GRANJON, AS OF MOST OF THE OTHER TYPES THAT ARE OF GREATEST usefulness today, it may be said that it is a thing not wholly old nor wholly new. It is neither a copy of a classic face nor an original creation, but something between the two, drawing its basic design from classic sources but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where modern methods of punch-cutting make possible a refinement that was beyond the skill of the sixteenth-century originator.

All the early type designers were primarily printers. As type founders they cut the faces that they themselves as printers required. Perhaps it is to this unity of type founder and printer that the early books owe much of their consistency. The type was designed specifically for the use to which it was to be put; it was not a case of the printer making the best of the material he found at hand.

Of similar origin is this present-day cutting of the type face known as Granjon. A printer—one of the great printers of his generation—needed a type. He needed a type that would meet his own exacting requirements for book and publication work of the highest order. Being a man who spared no pains to achieve his ends, he resolved on the creation of a type that he could use with complete satisfaction.

To his task he brought two points of view that are seldom found developed to the same balanced degree in one individual. First of all, Mr. Jones is a successful printer

8 POINT. 1 POINT LEADED

WHO NEVER ALLOWS HIS SCHOLARLY ENTHUSIASM TO CONFLICT WITH HIS SOUND COMMERcial instincts.

At the same time, there are few men living who possess a more intimate and sympathetic understanding of the classic traditions of the art of printing or who can speak with greater authority on the history and development of type design. It is from this unusual combination of backgrounds that Mr. Jones has been able to give us Granjon, a face which is described in *The Fleuron* as "A book face worthy to rank with Caslon for usefulness, with Centaur for beauty; sharp enough for publicity, clear enough for a dictionary."

The name of Granjon was bestowed upon it purely out of compliment to the great type founder and printer; it bears no relation to any face that he cut. It is based chiefly on a type used in many beautiful French books of the sixteenth century and which can be safely attributed to Garamond. Indeed many critics have lamented the fact that the Granjon does not bear the name of Garamond since it resembles his best work more nearly than do any of the various modern-day types that carry his name.

However, it is not a pure Garamond reproduction, and the use of that name would have led to confusion with the several other renderings of that face.

Along with the revival of Garamond's type there has come in recent years an *increasing appreciation of the significance of his contribution to the art of letter design.*

8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.49

OF GRANJON, AS OF MOST OF THE OTHER TYPES THAT ARE OF greatest usefulness today, it may be said that it is a thing not wholly old nor wholly new. It is neither a copy of a classic face nor an original creation, but something between the two, drawing its basic design from classic sources but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where modern methods of punch-cutting make possible a refinement that was beyond the skill of the sixteenth-century originator.

All the early type designers were primarily printers. As type founders they cut the faces that they themselves as printers required. Perhaps it is to this unity of type founder and printer that the early books owe much of their consistency. The type was designed specifically for the use to which it was to be put; it was not a case of the printer making the best of the material he found at hand.

Of similar origin is this present-day cutting of the type face known as Granjon. A printer—one of the great printers of his generation—needed a type. He needed a type that would meet his own exacting requirements for book and publication work of the highest order. Being a man who spared no

9 POINT. 1 POINT LEADED

PAINS TO ACHIEVE HIS ENDS, HE RESOLVED ON THE CREATION OF A TYPE THAT HE could use with complete satisfaction.

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9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 3.16

OF GRANJON, AS OF MOST OF THE OTHER TYPES THAT are of greatest usefulness today, it may be said that it is a thing not wholly old nor wholly new. It is neither a copy of a classic face nor an original creation, but something between the two, drawing its basic design from classic sources but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where modern methods of punch-cutting make possible a refinement that was beyond the skill of the sixteenth-century originator.

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Of similar origin is this present-day cutting of the type face known as

10 POINT. 1 POINT LEADED

GRANJON. A PRINTER—ONE OF THE GREAT PRINTERS OF HIS GENERATION—needed a type. He needed a type that would meet his own exacting requirements for book and publication work of the highest order. Being a man who spared no pains to achieve his ends, he resolved on the creation of a type that he could use with complete satisfaction.

To his task he brought two points of view that are seldom found developed to the same balanced degree in one individual. First of all, Mr. Jones is a successful printer who never allows his scholarly enthusiasm to conflict with his sound commercial instincts.

At the same time, there are few men living who possess a more intimate and sympathetic understanding of the classic traditions of the art of printing or who can speak with greater authority on the history and development of type design. It is from this unusual combination of backgrounds that Mr. Jones has been able to give us Granjon, a face which is described in *The Fleuron* as "A book face worthy to rank with Caslon *for usefulness, with Centaur for beauty; sharp enough for publicity, clear*

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.92

OF GRANJON, AS OF MOST OF THE OTHER TYPES that are of greatest usefulness today, it may be said that it is a thing not wholly old nor wholly new. It is neither a copy of a classic face nor an original creation, but something between the two, drawing its basic design from classic sources but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where modern methods of punch-cutting make possible a refinement that was beyond the skill of the sixteenth-century originator.

All the early type designers were primarily printers. As type founders they cut the faces that they themselves as printers required. Perhaps it is to this unity of type founder and printer that the early books owe much of their consistency. The type was designed specifically for the use to which it was to be put; it was not a case of the printer making

11 POINT. 1 POINT LEADED

THE BEST OF THE MATERIAL HE FOUND AT HAND. OF SIMILAR ORIGIN IS THIS present-day cutting of the type face known as Granjon. A printer—one of the great printers of his generation—needed a type. He needed a type that would meet his own exacting requirements for book and publication work of the highest order. Being a man who spared no pains to achieve his ends, he resolved on the creation of a type that he could use with complete satisfaction.

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11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders
Characters per pica 2.71

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All the early type designers were primarily printers. As type founders they cut faces that they themselves as printers required. Perhaps it is to this unity of type founder and printer that the early books owe much of their consistency. The type was de-

12 POINT. 1 POINT LEADED

SIGNED SPECIFICALLY FOR THE USE TO WHICH IT WAS TO BE PUT; IT was not a case of the printer making the best of the material he found at hand.

Of similar origin is this present-day cutting of the type face known as Granjon. A printer—one of the great printers of his generation—needed a type. He needed a type that would meet his own exacting requirements for book and publication work of the highest order. Being a man who spared no pains to achieve his ends, he resolved on the creation of a type that he could use with complete satisfaction.

To his task he brought two points of view that are seldom found developed to the same balanced degree in one individual. First of all, Mr. Jones is a successful printer who never allows *his scholarly enthusiasm to conflict with his sound commercial*

12 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.50

OF GRANJON, AS OF MOST OF THE OTHER TYPES THAT ARE OF GREATEST USEFULNESS TODAY, IT MAY be said that it is a thing not wholly old nor wholly new. It is neither a copy of a classic face nor an original creation, but something between the two, drawing its basic design from classic sources but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where the modern methods of punch-cutting make possible a refinement that was beyond the skill of the sixteenth-century originator.

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14 POINT. 2 POINT LEADED

Characters per pica 2.24

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18 POINT. 2 POINT LEADED

Characters per pica 1.90

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t
u v w x y z fl ff fi ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p
q r s t u v w x y z fl ff fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;*

Ta Te To Tr Tu Tw Ty Va Ve Vo
Wa We Wo Wr Ya Ye Yo

Ta Te To Tr Tu Tw Ty Va Ve Vo
Wa We Wo Wr Ya Ye Yo

12 POINT

LINOTYPE
Machine-set

UNFORTUNATELY, LITTLE DEFINITE INFORMATION IS TO BE found concerning Anton Janson and his work. History records that this Dutch letter founder settled in Leipzig around 1670, most of his work as a cutter of punches being done between the years 1660 and 1687. His first specimen sheet was issued in Leipzig about 1675. Subsequently his matrices were brought to Holland and in 1720 came into possession of the Erhardt Foundry. Later they were acquired by the Drugulin house, and eventually passed into the hands of the Schriftgiesserei Stempel of Frankfurt, where they repose. Many Dutch types were based on those of French origin; for example, though the types of Janson are more precise, narrower (particularly as applied to the roman lowercase) and show a greater difference between the fine and heavy lines than those of Claude Garamond, there is nevertheless a resemblance between the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

It was a natural sequence that those who followed Plantin, such as Dirk Voskens of Amsterdam, Christoffel Van Dyck of Haarlem and Anton Janson of

8 POINT. 1 POINT LEADED

LEIPZIG, SHOULD USE THESE MODELS AS A BASIS FOR THEIR DESIGNS. IN TURN, LETTERS of the Dutch type cutters influenced those of other countries, principally England. This is evident in the work of the English engraver of gun stocks, William Caslon, who turned seriously to the art of type founding about 1720. Caslon's earliest roman font (cut in 1722) was said to have been based on drives originally purchased in the Netherlands by Bishop Fell for the Oxford University Press.

Despite a family connection between the three faces, the effect in mass is quite different. Janson carries a feeling of being compact and sturdy. Both roman and italic of Garamont and Caslon are freer, more feminine, and lack the consistency of Janson. The types of Janson appear to have been cut to withstand wear. Unlike certain other book faces in which the height of lowercase letters has been sacrificed to accommodate long descenders or ascenders, the small letters of Janson are of a pleasing height and lose little of their legibility even in the smallest sizes. Caslon, on the other hand, appears weak in the real small sizes, particularly when used on coated stock. Janson, with its added color, is a versatile letter, adaptable to being used on many classes of paper. Another advantage of this design is the well-matched roman and italic. They *reflect having been cut at the one time and by the hand of the same master.*

8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.08

UNFORTUNATELY, LITTLE DEFINITE INFORMATION IS to be found concerning Anton Janson and his work. History records that this Dutch letter founder settled in Leipzig around 1670, most of his work as a cutter of punches being done between the years 1600 and 1687. His first specimen sheet was issued in Leipzig about 1675. Subsequently his matrices were brought to Holland and in 1720 came into possession of the Erhardt Foundry. Later they were acquired by the Drugulin house, and eventually passed into the hands of the Schriftgiesserei Stempel of Frankfurt, where they repose. Many Dutch types were based on those of French origin; for example, though the types of Janson are more precise, narrower (particularly as applied to the roman lowercase) and show a greater difference between the fine and heavy lines than those of Claude Garamond, there is nevertheless a resemblance between the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others

9 POINT. 1 POINT LEADED

ACQUIRED CERTAIN FONTS THAT HAD BELONGED TO CLAUDE GARAMOND AND Robert Granjon.

It was a natural sequence that those who followed Plantin, such as Dirk Voskens of Amsterdam, Christoffel Van Dyck of Haarlem and Anton Janson of Leipzig, should use these models as a basis for their designs. In turn, letters of the Dutch type cutters influenced those of other countries, principally England. This is evident in the work of the English engraver of gun stocks, William Caslon, who turned seriously to the art of type founding about 1720. Caslon's earliest roman font (cut in 1722) was said to have been based on drives originally purchased in the Netherlands by Bishop Fell for the Oxford University Press.

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9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.80

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10 POINT. 1 POINT LEADED

ONE OF THE GREATEST OF PRINTERS, CHRISTOPHE PLANTIN, WHO PRACticed his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

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Despite a family connection between the three faces, the effect *in mass is quite different. Janson carries a feeling of being compact*

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.61

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11 POINT. 1 POINT LEADED

DIFFERENCE BETWEEN THE FINE AND HEAVY LINES THAN THOSE of Claude Garamond, there is nevertheless a resemblance between the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

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11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.46

UNFORTUNATELY, LITTLE DEFINITE INFORmation is to be found concerning Anton Janson and his work. History records that this Dutch letter founder settled in Leipzig around 1670, most of his work as a cutter of punches being done between the years 1660 and 1687. His first specimen sheet was issued in Leipzig about 1675. Subsequently his matrices were brought to Holland and in 1720 came into possession of the Erhardt Foundry. Later they were acquired by the Drugulin house, and eventually passed into the hands of the Schriftgiesserei Stempel of Frankfurt, where they repose. Many Dutch types were based on those of French origin; for example, though the types of Janson are more precise, narrower (particularly as applied to the

12 POINT. 1 POINT LEADED

ROMAN LOWERCASE) AND SHOW A GREATER DIFFERENCE BEtween the fine and heavy lines than those of Claude Garamond, there is nevertheless a resemblance between the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

It was a natural sequence that those who followed Plantin, such as Dirk Voskens of Amsterdam, Christoffel Van Dyck of Haarlem and Anton Janson of Leipzig, should use these models as a basis for their designs. In turn, letters of *the Dutch type cutters influenced those of other countries*,

12 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.31

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t
u v w x y z fl ff fi ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p
q r s t u v w x y z fl ff fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;*

Ta Va Wa Ya
Ta Va Wa Ya

12 POINT

MONOTYPE
Machine-set through 18 point
Hand-set above 18 point

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It was a natural sequence that those who followed Plantin, such as Dirk Voskens of Amsterdam, Christoffel Van Dyck of Haarlem and Anton Janson of Leipzig, should use these models as a basis for their designs. In turn, letters of the Dutch

8 POINT. 1 POINT LEADED

TYPE CUTTERS INFLUENCED THOSE OF OTHER COUNTRIES, PRINCIPALLY ENGLAND. This is evident in the work of the English engraver of gun stocks, William Caslon, who turned seriously to the art of type founding about 1720. Caslon's earliest roman font (cut in 1722) was said to have been based on drives originally purchased in the Netherlands by Bishop Fell for the Oxford University Press.

Despite a family connection between the three faces, the effect in mass is quite different. Janson carries a feeling of being compact and sturdy. Both roman and italic of Garamont and Caslon are freer, more feminine, and lack the consistency of Janson. The types of Janson appear to have been cut to withstand wear. Unlike certain other book faces in which the height of lowercase letters has been sacrificed to accommodate long descenders or ascenders, the small letters of Janson are of a pleasing height and lose little of their legibility even in the smallest sizes. Caslon, on the other hand, appears weak in the real small sizes, particularly when used on coated stock. Janson, with its added color, is a versatile letter, adaptable to being used on many classes of paper. Another advantage of this design is the well-matched roman and italic. They reflect having been cut at the one time and by the hand of the same master.

Monotype Janson is not offered as a historic revival, but rather as a letter of fine an-

8 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.29

UNFORTUNATELY, LITTLE DEFINITE INFORMATION IS TO be found concerning Anton Janson and his work. History records that this Dutch letter founder settled in Leipzig around 1670, most of his work as a cutter of punches being done between the years 1660 and 1687. His first specimen sheet was issued in Leipzig about 1675. Subsequently his matrices were brought to Holland and in 1720 came into possession of the Erhardt Foundry. Later they were acquired by the Drugulin house, and eventually passed into the hands of the Schriftgiesserei Stempel of Frankfurt, where they repose. Many Dutch types were based on those of French origin; for example, though the types of Janson are more precise, narrower (particularly as applied to the roman lowercase) and show a greater difference between the fine and heavy lines than those of Claude Garamond, there is nevertheless a resemblance between the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

9 POINT. 1 POINT LEADED

IT WAS A NATURAL SEQUENCE THAT THOSE WHO FOLLOWED PLANTIN, SUCH as Dirk Voskens of Amsterdam, Christoffel Van Dyck of Haarlem and Anton Janson of Leipzig, should use these models as a basis for their designs. In turn, letters of the Dutch type cutters influenced those of other countries, principally England. This is evident in the work of the English engraver of gun stocks, William Caslon, who turned seriously to the art of type founding about 1720. Caslon's earliest roman font (cut in 1722) was said to have been based on drives originally purchased in the Netherlands by Bishop Fell for the Oxford University Press.

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9 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 3.10

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10 POINT. 1 POINT LEADED

PRACTICED HIS CRAFT IN ANTWERP BETWEEN THE YEARS 1554 AND 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

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Despite a family connection between the three faces, the effect in *mass is quite different. Janson carries a feeling of being compact and sturdy.*

10 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.80

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11 POINT. 1 POINT LEADED

GARAMOND, THERE IS NEVERTHELESS A RESEMBLANCE BETWEEN the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

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11 POINT. 2 POINT LEADED

Cast on 1 point larger body owing to long descenders

Characters per pica 2.55

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12 POINT. SOLID

AS APPLIED TO THE ROMAN LOWERCASE) AND SHOW A GREATer difference between the fine and heavy lines than those of Claude Garamond, there is nevertheless a resemblance between the two. French influence began early in the Netherlands. One of the greatest of printers, Christophe Plantin, who practiced his craft in Antwerp between the years 1554 and 1578, was a Frenchman by birth. He was partial to French types and among others acquired certain fonts that had belonged to Claude Garamond and Robert Granjon.

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12 POINT. 2 POINT LEADED

Characters per pica 2.33

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14 POINT. 2 POINT LEADED

Characters per pica 2.08

UNFORTUNATELY, LITTLE DEFinite information is to be found concerning Anton Janson and his work. History records that this Dutch letter founder settled in Leipzig around 1670, most of his work as a cutter of punches being done between the years 1660 and 1687. His first specimen sheet was issued in Leipzig in the year 1675. Subsequently his matrices were brought to Holland and in 1720 they came into the possession of the Erhardt Foundry. Later they were acquired by the Drugulin house, and eventually passed into the possession of the Schriftgiesserei Stempel of Frankfurt, where they repose. Many Dutch types were based on those of French origin; for example, though the type faces of Janson are more precise, narrower (particularly as applied to the *Roman lowercase*) *and show a greater dif-*

18 POINT. 2 POINT LEADED

Also available in 24, 30, and 36 point

Characters per pica 1.65

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; | [ ] ( ) ? ! ‘ ’ / : ;

12 POINT

MONOTYPE
Machine-set

SUBTLE, PERHAPS, COMPARED WITH THE BROADER MARKINGS WHICH SET gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

However, only the simplest of the distinctions existing between old style and modern have been mentioned. To appreciate the others it must be kept in mind that the type design is

6 POINT. SOLID

OBVIOUSLY INFLUENCED BY HANDWRITING. WHENEVER WE WRITE WITH A PEN, THE DOWN strokes are heavier than the cross strokes; so, in all well designed type, the vertical lines are thicker than the horizontal ones. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style the nib of the pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the written line. These two positions of the pen naturally influence differences in curve and finish.

The stroke for lower-case "a" commences with the small point at the upper left-hand corner of the letter, passes over the arch at the top, then turns downward into the stem and terminates with a little upward flick. (A second stroke makes the loop.) When the pen is held on the slant, as by those who lettered the early roman manuscript books, the arch at the top thickens gradually, that is, throughout the whole curve. The hair-line portion is necessarily made quite short. On the other hand, in doing modern style lettering the pen is held at right angles to the line of writing; expansion does not start until the downward stroke is begun, and then abruptly. The arch in modern letters is, therefore, a rather long thin hair-line. Delicate blending and ease of line are characteristic of old style type, which is less accurate in construction but far more graceful than the modern style.

Serif construction in modern and old style letters is essentially different. The serif at the top of the old style tilts in conformity with the slant of the pen, whereas the horizontal serif peculiar to the modern letter results from the perpendicular position in which the pen is held, making a hair-line as it moves along horizontally. These characteristics of tilt and of perpendicularity appear in all the lower-case letters and to a more limited extent in the capitals, and are particularly noticeable in the Cloister capital "O." Serifs may be divided into two groups: angular serifs, terminating the ends of the stems and hair-lines, as at the top of "n" and "b" and at both top and bottom of "d"; and cross line serifs as at the bottom of "l" *and "p," the tops of "y" and on most of the capitals. The serifs of old style types are characteristi-*

From J. L. FRAZIER, *Type Lore* (1925)

6 POINT. 2 POINT LEADED

Characters per pica 3.80

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7 POINT. SOLID

HAIR-LINES OF MODERN TYPE TO PRINT AS THEY SHOULD AND THE LETTER AS A WHOLE

to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

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7 POINT. 2 POINT LEADED

Characters per pica 3.32

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8 POINT. SOLID

A SPARKLE AND AN EFFECT OF BRILLIANCY, PLEASING IN SMALL DOSES BUT QUITE tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

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The stroke for lower-case "a" commences with the small point at the upper *left-hand corner of the letter, passes over the arch at the top, then turns downward*

8 POINT. 2 POINT LEADED

Characters per pica 3.13

SUBTLE, PERHAPS, COMPARED WITH THE BROADER MARKings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

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Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast

9 POINT. SOLID

BETWEEN THE LIGHT AND HEAVY ELEMENTS. THE DOWN STROKES ARE somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

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9 POINT. 2 POINT LEADED

Characters per pica 2.95

SUBTLE, PERHAPS, COMPARED WITH THE BROADER markings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

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Quite an obvious distinction between old style and modern roman

10 POINT. SOLID

IS SEEN UPON A COMPARISON OF THE RELATIONSHIP OF STEMS AND hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully

10 POINT. 2 POINT LEADED

Characters per pica 2.67

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While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are

11 POINT. SOLID

BY FAR THE MORE WIDELY USED. OLD STYLE TYPES ARE THE most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and *an effect of brilliancy, pleasing in small doses but quite tiresome*

11 POINT. 2 POINT LEADED

Characters per pica 2.42

SUBTLE, PERHAPS, COMPARED WITH THE broader markings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later develop-

12 POINT. SOLID

MENT, AND WHILE THE NAME WAS JUSTIFIED WHEN IT was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in *the width of its strokes, old style sets into a smooth, grayish,*

12 POINT. 2 POINT LEADED

Characters per pica 2.22

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ‘ ’ ? ! ? ! : ;

12 POINT

LINOTYPE
Machine-set

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best

6 POINT. SOLID

ADAPTED TO TYPE FACES OF MEDIUM WEIGHT, IT SEEMS, AS THE SINGLE REPRESENTATIVE OF this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

Since the details of italic fonts are the same as their roman companions, the former may be given rather scant consideration. Italic, so named because it was invented in Italy, is, broadly speaking, simply the roman form sloped. While there is no hard and fast rule governing the slant, the slope of most italics is from twelve to twenty degrees.

The first italic type was employed by Aldus Manutius on his famous edition of *Virgil*, published at Venice in 1501, and is said to have been cut by Francesco de Bologna to imitate the beautiful handwriting of Petrarch, famous Italian poet. The form at first consisted only of lower-case, important words being started with small roman capitals and it was independent of any roman font. The italic was used for the complete text and in the hands of Aldus and the Elzevirs it made an admittedly graceful page medium, but somewhat too informal, in our estimation, and less legible than the more dignified roman style. The use of italic for emphasis in roman text was a later development, which some say has marked the loss of its individual character, and not until Garamond made matched romans and italics was associated use considered.

Aldus, whose complete name was Theobaldus (Aldus) Pius Manutius Romanus, was born at Bassiano in 1450. He was one of the greatest of the so-called "fifteenth century masters" and successor to Nicholas Jenson. Famed wherever good books are appreciated, Aldus is revered especially for the high ideals that influenced him to take up printing. This is best indicated by the following quotation from his first book: "We (Aldus and his associates) have determined henceforth to devote all our lives to this good work, and call God to witness that it is *our sincere desire to do good to mankind." A noble principle. The script form is shown as a*

6 POINT. 2 POINT LEADED

Characters per pica 4.02

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, un-

8 POINT. SOLID

BRACKETED SERIF. ANTIQUE TYPE WAS INTRODUCED AT A TIME WHEN THE PREVAILING romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's bold antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

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8 POINT. 2 POINT LEADED

Characters per pica 3.28

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

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9 POINT. SOLID

VIDUAL FEATURES. THUS, EACH ONE OF OUR BROAD DIVISIONS OF TYPE FACES, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's bold antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about mid-*way between the average bold face and the average light face. Since the de-*

9 POINT. 2 POINT LEADED

Characters per pica 3.05

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As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all

10 POINT. SOLID

TYPE FACES, EXCEPT IN THOSE LANGUAGES LIKE HEBREW AND RUSSIAN, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

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10 POINT. 2 POINT LEADED

Characters per pica 2.80

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11 POINT. SOLID

ASSOCIATION, WHEREAS THEY HAVE LITTLE OR NO ACQUAINTANCE with type faces.

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11 POINT. 2 POINT LEADED

Characters per pica 2.53

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMPLEXION AND the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is *the square, unbracketed serif. Antique type was intro-*

12 POINT. SOLID

Characters per pica 2.34

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMPLEXION AND the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type *faces, like Roman, has several or many individuals of vary-*

12 POINT. 2 POINT LEADED

Characters per pica 2.34

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ‘ ’ ? ! *?* *!* : ;

12 POINT

MONOTYPE
Machine-set through 12 point
Hand-set above 12 point

MONOTYPE SCOTCH ROMAN NO. 36

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND FOUNDERS INSTITUTED THE next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt without appearing to obtrude. Scotch Roman type is quite desirable, therefore, where

6 POINT. SOLID

A LITTLE MORE COLOR IS WANTED THAN OLD STYLE TYPES PROVIDE. IT HAS ONE DECIDED DEFECT, HOWever: the capitals, which are commendably full and sturdy, are so much blacker than the lower-case that they stand our rather unpleasantly in the body. Still another characteristic is the hardly noticeable flat top of the lower-case letter "t," an interesting but not a harmful eccentricity.

Scotch Roman is essentially a book or body type, in fact a decidedly readable one on the right paper. If heavily printed on antique paper considerable of its character is lost, while on highly coated stock the hair-lines appear too weak. The grade known as English finish shows it off to best advantage.

The face is rather stiff and it is lacking in style and grace, essential qualities in a job or display letter. The inordinately bold capitals, furthermore, require that restraint be practiced in applying it to essentially display forms, where capitals occur more frequently than in text.

In a suggestive sense Scotch Roman type is masculine. Its general atmosphere is that of business, efficiency and system. For common-sense, matter-of-fact books and advertisements it is an appropriate selection, and, while it presents a well-dressed appearance, the face is in no sense fastidious.

Writing of an issue of *Monotype*, printed by him, William Edwin Rudge says: "Such detailed consideration of the subject required almost the treatment of a book and the Scotch face was chosen as one of the two type faces best suited for book composition." Scotch Roman was also a favorite with the late Benjamin Sherbow, who determined the value of a type face largely by its legibility and, seemingly, with little or no regard to beauty. Both of Mr. Sherbow's books were set in Scotch, as was much of his own publicity, but, while he classed it with Caslon, Century, Bookman and Cheltenham Wide as a good body type, he did not include it in the list of what he regarded the best display faces: Cheltenham Bold, Caslon Bold, Bodoni Bold, Bodoni and Bookman. None of these display fonts really compare with *the newer bold faces of Cloister, Garamond and Goudy, which combine considerable grace with their strength.*

From J. L. FRAZIER, *Type Lore* (1925)

6 POINT. 2 POINT LEADED

Characters per pica 4.12

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND FOUNDERS instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard

8 POINT. SOLID

"TRANSITIONAL" LETTER. THE MARKED CONTRAST BETWEEN THE HAIR-LINES AND stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt without appearing to obtrude. Scotch Roman type is quite desirable, therefore, where a little more color is wanted than old style types provide. It has one decided defect, however: the capitals, which are commendably full and sturdy, are so much blacker than the lower-case that they stand out rather unpleasantly in the body. Still another characteristic is the hardly noticeable flat top of the lower-case letter "t," an interesting but not a harmful eccentricity.

Scotch Roman is essentially a book or body type, in fact, a decidedly readable one on the right paper. If heavily printed on antique paper considerable of its character *is lost, while on highly coated stock the hair-lines appear too weak. The grade known*

8 POINT. 2 POINT LEADED

Characters per pica 3.32

FOLLOWING BODONI, THE SCOTCH TYPOGRAPHERS AND founders instituted the next change in type form represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from

9 POINT. SOLID

BASKERVILLE THROUGH THE CASLON LETTER REFERRED TO ABOVE. IT IS probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt *without appearing to obtrude. Scotch Roman type is quite desirable, therefore,*

9 POINT. 2 POINT LEADED

Characters per pica 2.95

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND founders instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D.

10 POINT. SOLID

FARMER & SONS, IS CREDITED BY SOME WRITERS TO WILSON. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most *important of its factors which tend toward legibility, is in the breadth*

10 POINT. 2 POINT LEADED

Characters per pica 2.65

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS and founders instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

11 POINT. SOLID

SCOTCH ROMAN, OUR PRESENT AND DESERVEDLY POPULAR form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces the Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. *The marked contrast between the hair-lines and stems justifies*

11 POINT. 2 POINT LEADED

Characters per pica 2.42

FOLLOWING BODONI, THE SCOTCH TYPOGraphers and founders instituted the next change in type form that is represented among present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even

12 POINT. SOLID

THE CASLON FOUNDRY WAS FORCED INTO LINE AND, TO satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were *designed and cut during the early years of the nineteenth*

12 POINT. 2 POINT LEADED

Characters per pica 2.22

FOLLOWING BODONI, THE SCOTCH typographers and founders instituted the next change in type form that is represented among present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these type faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave to the world what are known as the "Scotch" faces, which, however, they desig*nated as modern romans. Prominent among*

14 POINT (FOUNDRY)

FOLLOWING BODONI, THE Scotch typographers and founders instituted the next change in type form that is represented among the present popular faces. Influenced by the widespread preference among the printers of their own land for the type faces of Bodoni and Didot, Scotch *and English founders, in defense*

18 POINT (MONOTYPE)

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ft

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ? ! ( )

12 POINT

FOUNDRY
Hand-set

FOUNDRY SPARTAN MEDIUM CONDENSED

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY ANTEDATE THE ROMAN LAPIDARY characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, probably cut before 500 B.C., have the same geometrical proportions, the

8 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY ANTEdate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus

10 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DEsigns. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the

12 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHAbet designs. They antedate the Roman lapidary characters, their

14 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL alphabet designs. They antedate the Roman lapidary

16 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF all our alphabet designs. They antedate the Roman

18 POINT

SANS SERIF LETTERS ARE THE MOST PRIMItive of all our alphabet designs. They are

24 POINT

Also available in 30, 36, 42, 48, 60, and 72 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; " ' ' " ? ! ( )

* % ¢

12 POINT

FOUNDRY
Hand-set

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY ANTEDATE the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, probably cut be-

8 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone

10 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR AL-phabet designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek

12 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALPHA-bet designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity

14 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE of all our alphabet designs. They antedate the Roman lapidary characters, their origin being

18 POINT

SANS SERIF LETTERS MOST PRIMITIVE of all our alphabet designs. They an-

24 POINT

Also available in 30, 36, 42, 48, 60, and 72 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ' ? ! ( ) ? ! : ;

12 POINT

LINOTYPE
Machine-set

LINOTYPE SPARTAN MEDIUM

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, prob*ably cut before 500 B.C., have the same geometrical proportions, the same square and angu-*

6 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Tcenarus, probably cut before 500 B.C., have the same geometrical proportions, the *same square and angular form of outline, which are characteristic of the present-day*

8 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on *the Temple of Poseidon on Lake Taenarus, probably cut before 500 B.C.,*

9 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR AL-phabet designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters *engraved in stone on the Temple of Poseidon on Lake Taenarus,*

10 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL the alphabet designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days *of antiquity. Greek letters engraved in stone on the Tem-*

12 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF all the alphabet designs. They antedate the Roman lapidary characters, their origin being lost in the pre-*historic days of antiquity. Greek letters engraved in*

14 POINT

Available for machine composition in combination with Bodoni Book, Caledonia, Electra, Granjon, Janson, and Old Style No. 7

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ' ? ! ( ) ? ! : ;

12 POINT

LINOTYPE
Machine-set

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, prob*ably cut before 500 B.C., have the same geometrical proportions, the same square and angu-*

6 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, probably cut before 500 B.C., have the same geometrical proportions, the *same square and angular form of outline, which are characteristic of the present-day*

8 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on *the Temple of Poseidon on Lake Taenarus, probably cut before 500 B.C.,*

9 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR AL-phabet designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek *letters engraved in stone on the Temple of Poseidon on Lake*

10 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL the alphabet designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days *of antiquity. Greek letters engraved in stone on the Tem-*

12 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF all the alphabet designs. They antedate the Roman lapidary characters, their origin being lost in the *prehistoric days of antiquity. Greek letters engraved*

14 POINT

Available for machine composition in combination with Bodoni Bold, Caledonia, Electra, Granjon, Janson, and Old Style No. 7

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ ¢ % 1 2 3 4 5 6 7 8 9 0

. , - — : ; ‘ ’ “ ” * ? ! ( ) ( ) ? ! * “ ” ‘ ’ ; : — - , .

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ ¢ % 1 2 3 4 5 6 7 8 9 0

12 POINT

FOUNDRY
Hand-set

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY ANTEdate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, probably cut before *500 B.C., have the same geometrical proportions, the same square and angular form of outline,*

6 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake *Taenarus, probably cut before 500 B.C., have the same geometrical proportions, the same*

8 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET designs. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone *on the Temple of Poseidon on Lake Taenarus, probably cut before 500*

10 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL the alphabet designs. They antedate the Roman lapidary char*acters, their origin being lost in the prehistoric days about the*

12 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF all our alphabet designs. They antedate the Roman *lapidary characters, their origin being lost in the pre-*

14 POINT

SANS SERIF LETTERS ARE THE MOST primitive of all the alphabet designs. They *antedate the Roman lapidary characters*

18 POINT

Also available in 24, 30, 36, 42, 48, 60, 72, and 84 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fl ffi ffl

$ 1 2 3 4 5 6 7 8 9 0 ¢ %

. , - — : ; ‘ ’ “ ” * ? ! ( ) ( ) ? ! ‘ ’ “ ” : ; - , .

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0 ¢

12 POINT

FOUNDRY
Hand-set

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. THEY ANtedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake Taenarus, probably cut before *500 B.C., have the same geometrical proportions, the same square and angular form of outline*

6 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR ALPHABET DESIGNS. They antedate the Roman lapidary characters, their origin being lost in the prehistoric days of antiquity. Greek letters engraved in stone on the Temple of Poseidon on Lake *Taenarus, probably cut before 500 B.C., have the same geometrical proportions, the*

8 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF ALL OUR AL-
phabet designs. They antedate the Roman lapidary characters,
their origin being lost in the prehistoric days of antiquity. Greek

10 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE OF OUR
alphabet designs. They antedate the Roman lapidary
characters, their origin being lost in the prehistoric days

12 POINT

SANS SERIF LETTERS ARE THE MOST PRIMITIVE
of all our alphabet designs. They antedate the Ro-
man lapidary characters, their origin being lost in

14 POINT

SANS SERIF LETTERS ARE THE MOST
primitive of all our alphabet designs.
They antedate the Roman lapidary char-

18 POINT

Also available in 24, 30, 36, 42, 48, 60, 72, and 84 point

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffi ffl

. , - : ; ⅝ ⅞ ( ) ? ! ‘ ’ - : ; ?

11 POINT

MONOTYPE
Machine-set

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. USUALLY he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will review a random segment of his daily routine and count the number of times that it is marked with printing ink. Consider, for example, an ordinary city dweller as he sets out for a holiday in the north woods. Paradoxically, he cannot even get to the wilderness except with the assistance of a printer. He has probably selected his destination because printed postage stamps have brought him printed advertisements which describe and picture the local attractions. The taxicab that takes him to the railroad station prints a receipt to certify that the driver has not overcharged him. At the station he buys a printed ticket with printed money and finds out from a printed timetable the hour of his train's departure and the route it will follow. In the baggage-room he exchanges his heavier luggage for a printed check on which an official prints with hand stamps the date and other particulars to fit the occasion. As his bags rumble off on a truck he wonders if he has forgotten anything and runs over in his mind an inventory of their contents. Although he may not notice it, nearly every article that he thinks of is, or has been, in a container elaborately covered with printing. Perhaps our hypothetical traveler can recall no forgotten necessity for last-moment purchase so, hoping the best, he prepares to enter the train. Here, then, we may leave him—at the newsstand buying "something to read" on the journey. Although the incidents of our little fiction are wholly imaginary, they present a perfectly true picture: they are a fair sample of all our normal ac-

7 POINT. SOLID

TIVITIES. ALMOST ANY PERIOD IN THE ORDINARY MAN'S DAY WILL SHOW AS MANY AND AS various uses of printed material. Moreover, it would probably bring out just as clearly a fact which we usually overlook, namely, the large part that is played in modern life by what we call "commercial printing." Only as we recognize this may we realize how truly ours is a typographical culture. The printing press supplies us not only with formal reading matter but also with all sorts of aids and appliances for our industrial, economic, social, and recreational activities. Certainly, if we were suddenly required to get along with only such papers as we could write with a pen, we should not only have to slow down the tempo of our lives, but we should likewise have to do without many cultural conveniences that we now value highly. Under such circumstances the whole population of our country, working full time with pen, brush, and ruler, could not keep up with the present daily consumption of a single metropolis in job printing—business and legal forms, catalogs, directories, tickets, programs, announcements, and advertisements—much of it embellished with ornaments, diagrams, and pictures. Probably it is only by imagining the absence of such things from our lives that we can appreciate them at their true value. Ordinarily, however, we merely accept them as a matter of course without any thought of their nature and significance.

Because our familiarity with the works of the printer has thus rendered us almost unconscious of their presence, very few of us have much curiosity about the processes which are employed to produce them. Our indifference here is doubly unfortunate: without a knowledge of the mechanics of printing we cannot understand its history, and without such a historical understanding we cannot comprehend the most distinctive *characteristics of our own civilization. We all know vaguely, of course, that in ancient*

7 POINT. 2 POINT LEADED

Characters per pica 3.46

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. USUALly he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will review a random segment of his daily routine and count the number of times that it is marked with printing ink. Consider, for example, an ordinary city dweller as he sets out for a holiday in the north woods. Paradoxically, he cannot even get to the wilderness except with the assistance of a printer. He has probably selected his destination because printed postage stamps have brought him printed advertisements which describe and picture the local attractions. The taxicab that takes him to the railroad station prints a receipt to certify that the driver has not overcharged him. At the station he buys a printed ticket with printed money and finds out from a printed timetable the hour of his train's departure and the route it will follow. In the baggage-room he exchanges his heavier luggage for a printed check on which an official prints with hand stamps the date and other particulars to fit the occasion. As his bags rumble off on a truck he wonders if he has forgotten anything and runs over in his mind an inventory of their contents. Although he may not notice it, nearly every article that he thinks of is, or has been, in a container elaborately covered with printing. Perhaps our hypothetical traveler can recall no forgotten necessity for last-moment purchase so, hoping the best, he

8 POINT. SOLID

PREPARES TO ENTER THE TRAIN. HERE, THEN, WE MAY LEAVE HIM—AT THE NEWSstand buying "something to read" on the journey. Although the incidents of our little fiction are wholly imaginary, they present a perfectly true picture; they are a fair sample of all our normal activities. Almost any period in the ordinary man's day will show as many and as various uses of printed material. Moreover, it would probably bring out just as clearly a fact which we usually overlook, namely, the large part that is played in modern life by what we call "commercial printing." Only as we recognize this may we realize how truly ours is a typographical culture. The printing press supplies us not only with formal reading matter but also with all sorts of aids and appliances for our industrial, economic, social, and recreational activities. Certainly, if we were suddenly required to get along with only such papers as we could write with a pen, we should not only have to slow down the tempo of our lives, but we should likewise have to do without many cultural conveniences that we now value highly. Under such circumstances the whole population of our country, working full time with pen, brush, and ruler, could not keep up with the present daily consumption of a single metropolis in job printing—business and legal forms, catalogs, directories, tickets, programs, announcements, and advertisements—much of it embellished with ornaments, diagrams, and pictures. Probably it is only by imagining the absence of such things *from our lives that we can appreciate them at their true value. Ordinarily, however,*

8 POINT. 2 POINT LEADED

Characters per pica 3.22

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. Usually he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will review a random segment of his daily routine and count the number of times that it is marked with printing ink. Consider, for example, an ordinary city dweller as he sets out for a holiday in the north woods. Paradoxically, he cannot even get to the wilderness except with the assistance of a printer. He has probably selected his destination because printed postage stamps have brought him printed advertisements which describe and picture the local attractions. The taxicab that takes him to the railroad station prints a receipt to certify that the driver has not overcharged him. At the station he buys a printed ticket with printed money and finds out from a printed timetable the hour of his train's departure and the route it will follow. In the baggage-room he exchanges his heavier luggage for a printed check on which an official prints with hand stamps the date and other particulars to fit the occasion. As his

9 POINT. SOLID

BAGS RUMBLE OFF ON A TRUCK HE WONDERS IF HE HAS FORGOTTEN ANYTHING and runs over in his mind an inventory of their contents. Although he may not notice it, nearly every article that he thinks of is, or has been, in a container elaborately covered with printing. Perhaps our hypothetical traveler can recall no forgotten necessity for last-moment purchase so, hoping the best, he prepares to enter the train. Here, then, we may leave him—at the newsstand buying "something to read" on the journey. Although the incidents of our little fiction are wholly imaginary, they present a perfectly true picture; they are a fair sample of all our normal activities. Almost any period in the ordinary man's day will show as many and as various uses of printed material. Moreover, it would probably bring out just as clearly a fact which we usually overlook, namely, the large part that is played in modern life by what we call "commercial printing." Only as we recognize this may we realize how truly ours is a typographical culture. The printing press supplies us not only with formal reading matter but also with all sorts of aids and appliances for our industrial, economic, social, and recreational activities. Certainly, if we were suddenly required to get along with only *such papers as we could write with a pen, we should not only have to slow*

9 POINT. 2 POINT LEADED

Characters per pica 2.95

MODERN MAN USES PRINTED MATERIALS CONSTANTly. Usually he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will review a random segment of his daily routine and count the number of times that it is marked with printing ink. Consider, for example, an ordinary city dweller as he sets out for a holiday in the north woods. Paradoxically, he cannot even get to the wilderness except with the assistance of a printer. He has probably selected his destination because printed postage stamps have brought him printed advertisements which describe and picture the local attractions. The taxicab that takes him to the railroad station prints a receipt to certify that the driver has not overcharged him. At the station he buys a printed ticket with printed money and finds out from a printed time-

10 POINT. SOLID

TABLE THE HOUR OF HIS TRAIN'S DEPARTURE AND THE ROUTE IT WILL follow. In the baggage-room he exchanges his heavier luggage for a printed check on which an official prints with hand stamps the date and other particulars to fit the occasion. As his bags rumble off on a truck he wonders if he has forgotten anything and runs over in his mind an inventory of their contents. Although he may not notice it, nearly every article that he thinks of is, or has been, in a container elaborately covered with printing. Perhaps our hypothetical traveler can recall no forgotten necessity for last-moment purchase so, hoping the best, he prepares to enter the train. Here, then, we may leave him —at the newsstand buying "something to read" on the journey. Although the incidents of our little fiction are wholly imaginary, they present a perfectly true picture; they are a fair sample of all our normal activities. Almost any period in the ordinary man's day will show as many and as various uses of printed material. Moreover, it would probably bring out just as clearly a fact which we usually over*look, namely, the large part that is played in modern life by what we*

10 POINT. 2 POINT LEADED

Characters per pica 2.76

MODERN MAN USES PRINTED MATERIALS CONstantly. Usually he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will review a random segment of his daily routine and count the number of times that it is marked with printing ink. Consider, for example, an ordinary city dweller as he sets out for a holiday in the north woods. Paradoxically, he cannot even get to the wilderness except with the assistance of a printer. He has probably selected his destination because printed postage stamps have brought him printed advertisements which describe and

11 POINT. SOLID

PICTURE THE LOCAL ATTRACTIONS. THE TAXICAB THAT TAKES HIM to the railroad station prints a receipt to certify that the driver has not overcharged him. At the station he buys a printed ticket with printed money and finds out from a printed timetable the hour of his train's departure and the route it will follow. In the baggage-room he exchanges his heavier luggage for a printed check on which an official prints with hand stamps the date and other particulars to fit the occasion. As his bags rumble off on a truck he wonders if he has forgotten anything and runs over in his mind an inventory of their contents. Although he may not notice it, nearly every article that he thinks of is, or has been, in a container elaborately covered with printing. Perhaps our hypothetical traveler can recall no forgotten necessity for last-moment purchase so, hoping the best, he prepares to enter the train. Here, then, we may leave him—at the newsstand buying "*something to read*" *on the journey. Although the incidents of our*

11 POINT. 2 POINT LEADED

Characters per pica 2.55

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ff fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; * ! ‘ ’

11 POINT

MONOTYPE
Machine-set

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. USUALLY HE accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will review a random segment of his daily

7 POINT

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. USUALLY he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This will be apparent to anyone who will

8 POINT

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. USUally he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or indirectly, the use of typography. This

9 POINT

MODERN MAN USES PRINTED MATERIALS CONSTANTLY. Usually he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely a thing that he does or a pleasure that he enjoys which does not involve somehow, directly or in-

10 POINT

MODERN MAN USES PRINTED MATERIALS CONstantly. Usually he accepts their presence in his life as a matter of course, almost like the air he breathes and the ground he walks on. Unless his attention is particularly called to it, he never notices the extent of his obligations to the printer. Yet there is scarcely

11 POINT

Available for machine composition in combination with Times No. 327

Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Qu

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ft ct ct

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] [ ] ( ) ( ) ? ! ' " " « » † *

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

fl ff fi ft ct ct

$ 1 2 3 4 5 6 7 8 9 0

*, - : ; [ ] [ ] ( ) ( ) ? ! ' " " « » † **

Th Qu A V W Y e m n t

12 POINT

FOUNDRY
Hand-set

TYPE FACES ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMPLEXION AND THE PECULIAR TWISTS AND TURNS OF LINE IDENTIFY THEM IMMEDIATELY TO friends, to whom each is full of individuality. One who has worked with letters long enough *to merit the title of printer remembers a type face as the ordinary man remembers a* man *face. The layman,*

8 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMPLEXION AND THE PECULIAR TWISTS AND TURNS OF LINE identify them immediately to friends, to whom each is full of individuality. *One who has worked with letters long enough to merit the title of printer remembers a*

10 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; THEIR COMPLEXION AND THE PECULIAR TWISTS and turns of line identify them immediately to friends, to whom *each is full of individuality. One who has worked with letters long enough*

12 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. THEY have their own expression; their complexion and the *peculiar twists and turns of line identify them immediately to*

14 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. They have their own expression; their complex-

16 POINT

FACES OF TYPE ARE LIKE MEN'S faces. They have their own expression; *their complexion and the peculiar twists and turns of*

18 POINT

Also available in 24, 30, and 36 point
Above specimens are 2 point leaded

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

Qu fl ff fi ft ct ct

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] [ ] ( ) ( ) ' " " « » † *

12 POINT

FOUNDRY
Hand-set

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of

10 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who

12 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. They have their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom

14 POINT

FACES OF TYPE ARE LIKE MEN'S FACES. They have their own expression; their complexion and the peculiar twists and turns of

16 POINT

FACES OF TYPE ARE LIKE MEN'S faces. They have their own expression; their complexion and the peculiar twist

18 POINT

Also available in 24, 30, 36, and 48 point

Above specimens are 2 point leaded

THE TITLE-PAGE BESIDES FULFILLING its function of announcing the subject or name of the work *and its author, gives to the*

4½ ON 5 POINT MONOTYPE MODERN NO. 8 (MACHINE-SET)

THE TITLE-PAGE BESIDES FULFILLING its function of announcing the subject or *name of the work and its*

5 POINT FOUNDRY OLD STYLE NO. 523 (HAND-SET)

THE TITLE-PAGE BESIDES FULFILLING its function of announcing the subject or *name of the work and its*

6 POINT MONOTYPE MODERN NO. 1 (MACHINE-SET)

THE TITLE-PAGE BESIDES fulfilling its function of announcing the *subject or name*

6 POINT MONOTYPE MODERN NO. 5 (MACHINE-SET)

THE TITLE-PAGE BESIDES FULFILLING its function of announcing the

8 POINT MONOTYPE BOOKMAN NO. 98J (MACHINE-SET)

THE TITLE-PAGE besides fulfilling its function of *announcing the*

9 POINT MONOTYPE HESS NO. 242 (MACHINE-SET)

A TITLE-PAGE BESIDES FULFILLING A FUNCTION

10 POINT FOUNDRY CENTURY EXPANDED (HAND-SET)

Also available in 6, 8, 11, 12, 14, 18, 24, and 30 point (caps only)

THE TITLE-PAGE besides fulfilling its function *of announcing*

12 POINT FOUNDRY BAUER BODONI (HAND-SET)

Also available in 8, 10, 11, 14, 16, 18, 24, and 30 point

THE TITLE-PAGE besides its *regular function*

18 POINT FOUNDRY PERPETUA (HAND-SET)

Also available in 24, 30, 36, 42, and 48 point roman and in 24, 30, and 36 point italic

THE TITLE-PAGE besides fulfilling its functions,

10 POINT MONOTYPE ELITE TYPEWRITER NO. 72 (MACHINE-SET)

THE TITLE-PAGE in addition to fulfilling a

12 POINT FOUNDRY REMINGTON TYPEWRITER (HAND-SET)

THE TITLE-PAGE besides fulfilling its function of announcing subject

12 POINT FOUNDRY CORVINUS LIGHT (HAND-SET)

Also available in 8, 10, 14, and 16 (caps only) point

THE TITLE-PAGE BESIDES FULFILLING FUNCTION

14 POINT FOUNDRY EDEN (HAND-SET)

Also available in 18, 24, 30, 36, and 48 point (caps only)

A TITLE-PAGE BESIDES FULFILLING ITS FUNCTION OF THE

6 POINT FOUNDRY COPPERPLATE GOTHIC NO. 4 (HAND-SET)

Also available in 6 (Nos. 1, 2, and 3), 12 (Nos. 1, 2, 3, and 4), and 18 point (Nos. 1 and 2)

A TITLE-PAGE BESIDES FULFILLING ITS FUNCTION OF BEING

6 POINT FOUNDRY COPPERPLATE GOTHIC BOLD NO. 4 (HAND-SET)

Also available in 6 (Nos. 1, 2, and 3) and 12 point (Nos. 1, 2, 3, and 4)

THE TITLE-PAGE BESIDES FULFILLING ITS FUNCTION OF

14 POINT FOUNDRY ALTERNATE GOTHIC NO. 2 (HAND-SET)

Also available in 18, 24, 30, 36, 42, 48, 60, and 72 point and in Alternate Gothic No. 1 in 60 and 72 point

TITLE-PAGES BESIDES FULFILLING FUNCTIONS

10 POINT FOUNDRY NEULAND (HAND-SET)

Also available in 12, 14, 18 (No. 2), and 24 point

The Title-Page besides fulfilling its function of an-

14 POINT FOUNDRY CLOISTER BLACK (HAND-SET)

Also available in 6, 8, 10, 12, 18, 24, 30, 36, 42, and 48 point

The Title-Page besides fulfilling its function of announcing the

14 POINT MONOTYPE GOUDY TEXT NO. 327J (HAND-SET)

Also available in 10, 12, 18, 24, 30, and 36 point (Lombardic caps available in 18, 24, 30, and 36)

THE TITLE-PAGE besides fulfilling its function of announcing the

14 POINT FOUNDRY TYPO ROMAN SHADED (HAND-SET)

Also available in 12, 18 (Nos. 1 and 2), and 24 point (Nos. 1 and 2)

The Title-Page besides fulfilling its function of

18 POINT FOUNDRY ORIGINAL OLD STYLE (HAND-SET)

The Title-Page in addition to fulfilling its

18 POINT FOUNDRY BRUSH (HAND-SET)

Also available in 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, and 84 on 72 point

THE TITLE-PAGE in addition to fulfilling its function

18 POINT FOUNDRY ONYX (HAND-SET)

Also available in 24, 30, 36, 42, 48, 60, 72, 84, and 96 point

The Title-Page besides its regular function

24 POINT FOUNDRY TRAFTON SCRIPT (HAND-SET)

Also available in 18, 30, 36, 48, 60, and 72 point

The Title-Page in addition to fulfilling its

24 POINT FOUNDRY LEGEND (HAND-SET)

Also available in 18, 20, 30, 36, 60, and 72 point

FOREIGN TYPE FACES

Names of the Letters	Standing Alone	Joined to		
		Preceding	Preceding and Following	Following Letter Only
Alif	ا	ـا		
Bâ	ب	ـب	بـ	بـ
Tâ	ت	ـت	تـ	تـ
Thâ	ث	ـث	ثـ	ثـ
Jîm	ج	ـج	جـ	جـ
Ḥâ	ح	ـح	حـ	حـ
Khâ	خ	ـخ	خـ	خـ
Dâl	د	ـد		
Dhâl	ذ	ـذ		
Râ	ر	ـر		
Zâi	ز	ـز		
Sîn	س	ـس	سـ	سـ
Shîn	ش	ـش	شـ	شـ
Ṣâd	ص	ـص	صـ	صـ
Ḍâd	ض	ـض	ضـ	ضـ
Ṭâ	ط	ـط	طـ	طـ
Ẓâ	ظ	ـظ	ظـ	ظـ
ʿAin	ع	ـع	عـ	عـ
Ghain	غ	ـغ	غـ	غـ
Fâ	ف	ـف	فـ	فـ
Qâf	ق	ـق	قـ	قـ
Kâf	ك	ـك	كـ	كـ
Lâm	ل	ـل	لـ	لـ
Mîm	م	ـم	مـ	مـ
Nûn	ن	ـن	نـ	نـ
Hâ	ه	ـه	هـ	هـ
Waw	و	ـو		
Ya	ى	ـى	يـ	يـ

فقال العربُ تَنْسِبُ كلّ خير الى اليمين وكلّ شرّ الى الشمال

9 POINT

FOUNDRY
Hand-set

ALPHABET

Alpha	ⲁ	Ro	ⲣ
Bida	ⲃ	Sima	ⲥ
Gamma	ⲅ	Tau	ⲧ
Dalda	ⲇ	He	ⲩ
Ei	ⲉ	Phi	ⲫ
Zīta	ⲍ	Chi	ⲭ
Ēita	ⲏ	Psi	ⲯ
Thita	ⲑ	Au	ⲱ
Iauda	ⲓ	Shei	ϣ
Kapa	ⲕ	Fei	ⲫ
Laula	ⲗ	Hei	ϧ
Mi	ⲙ	Hori	ϩ
Ni	ⲛ	Djandja	ϫ
Xi	ⲝ	Shima	ϭ
O	ⲟ	Ti	ⲧ
Pi	ⲡ		

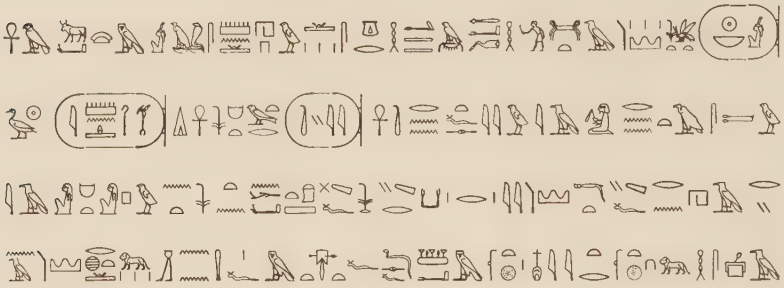
ⲡⲉϫⲁϥ ⲛⲁϥ ⲛ̄ⲑ̀ⲓ ⲡⲁⲣⲭⲓⲉⲣⲉⲩⲥ ϫⲉ ⲛⲁⲓ̈ ⲥⲙⲟⲛⲧ̄ ⲁⲛ ⲛ̄ ⲧⲁⲓ̈ ϩⲉ· ⲛ̄ⲧⲟϥ ⲁⲉ ⲁϥⲟⲩⲱϣ̄ⲃ̄ ⲡⲉϫⲁϥ ϫⲉ ⲛⲣⲱⲙⲉ ⲛⲁ ⲥⲛⲏⲩ ⲁⲩⲱ ⲛⲁ ⲉⲓⲟⲧⲉ ⲥⲱⲧⲙ̄ ⲉⲣⲟⲓ̈· ⲡⲛⲟⲩⲧⲉ ⲛ̄ ⲛⲉⲛⲉⲓⲟⲧⲉ ⲁϥⲟⲩⲱⲛϩ̄ ⲉⲃⲟⲗ ⲙ̄ ⲡⲉⲛⲉⲓⲱⲧ ⲁⲃⲣⲁϩⲁⲙ ⲉϥϣⲟⲟⲡ ϩⲛ̄ ⲧⲙⲉⲥⲟⲡⲟⲧⲁⲙⲓⲁ ⲉⲙⲡⲁⲧ ⲉϥⲟⲩⲱϩ ϩⲛ̄ ϫⲁⲣⲣⲁⲛ ⲡⲉϫⲁϥ ⲛⲁϥ ϫⲉ ⲁⲙⲟⲩ ⲉⲃⲟⲗ ϩⲙ̄ ⲡⲉⲕⲕⲁϩ ⲛⲙ̄ ⲧⲉⲕⲥⲩⲛⲅⲉⲛⲓⲁ ⲛⲓ̄ ⲉⲓ ⲉϩⲣⲁⲓ̈ ⲉⲡⲕⲁϩ ⲉ†ⲛⲁⲧⲥⲁⲃⲟϥ ⲉⲣⲟⲕ·

8 POINT

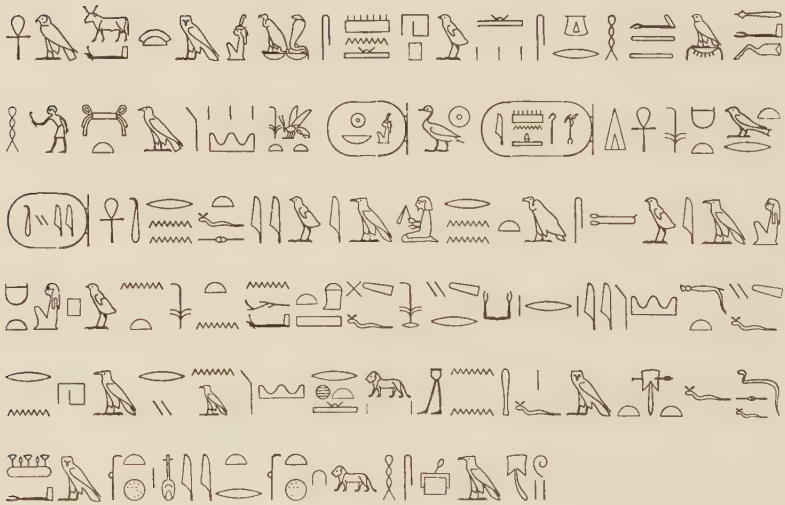
ⲡⲉϫⲁϥ ⲛⲁϥ ⲛ̄ⲑ̀ⲓ ⲡⲁⲣⲭⲓⲉⲣⲉⲩⲥ ϫⲉ ⲛⲁⲓ̈ ⲥⲙⲟⲛⲧ̄ ⲁⲛ ⲛ̄ ⲧⲁⲓ̈ ϩⲉ· ⲛ̄ⲧⲟϥ ⲁⲉ ⲁϥⲟⲩⲱϣ̄ⲃ̄ ⲡⲉϫⲁϥ ϫⲉ

12 POINT

FOUNDRY
Machine-set



12 POINT



18 POINT

The characters shown are part of the Gardner fonts of 12- and 18-point hieroglyphic type

FOUNDRY
Hand-set

	ă	u	i	ā	ē	ĕ	o	
Ḥoi	1 ሀ	2 ሁ	3 ሂ	4 ሃ	5 ሄ	6 ህ	7 ሆ	ḥ
Lawi	8 ለ	9 ሉ	10 ሊ	11 ላ	12 ሌ	13 ል	14 ሎ	l
Haut	15 ሐ	16 ሑ	17 ሒ	18 ሓ	19 ሔ	20 ሕ	21 ሖ	ḥ
Mai	22 መ	23 ሙ	24 ሚ	25 ማ	26 ሜ	27 ም	28 ሞ	m
Šaut	29 ሠ	30 ሡ	31 ሢ	32 ሣ	33 ሤ	34 ሥ	35 ሦ	š
Resh	36 ረ	37 ሩ	38 ሪ	39 ራ	40 ሬ	41 ር	42 ሮ	r
Sat	43 ሰ	44 ሱ	45 ሲ	46 ሳ	47 ሴ	48 ስ	49 ሶ	s
Qâf	50 ቀ	51 ቁ	52 ቂ	53 ቃ	54 ቄ	55 ቅ	56 ቆ	q
Bêth	57 በ	58 ቡ	59 ቢ	60 ባ	61 ቤ	62 ብ	63 ቦ	b
Tau	64 ተ	65 ቱ	66 ቲ	67 ታ	68 ቴ	69 ት	70 ቶ	t
Ḫarm	71 ኀ	72 ኁ	73 ኂ	74 ኃ	75 ኄ	76 ኅ	77 ኆ	ḫ
Nahâs	78 ነ	79 ኑ	80 ኒ	81 ና	82 ኔ	83 ን	84 ኖ	n
'Alef	85 አ	86 ኡ	87 ኢ	88 ኣ	89 ኤ	90 እ	91 ኦ	'
Kaf	92 ከ	93 ኩ	94 ኪ	95 ካ	96 ኬ	97 ክ	98 ኮ	k
Waw	99 ወ	100 ዉ	101 ዊ	102 ዋ	103 ዌ	104 ው	105 ዎ	w
'Ain	106 ዐ	107 ዑ	108 ዒ	109 ዓ	110 ዔ	111 ዕ	112 ዖ	'
Zai	113 ዘ	114 ዙ	115 ዚ	116 ዛ	117 ዜ	118 ዝ	119 ዞ	z
Yaman	120 የ	121 ዩ	122 ዪ	123 ያ	124 ዬ	125 ይ	126 ዮ	y
Dent	127 ደ	128 ዱ	129 ዲ	130 ዳ	131 ዴ	132 ድ	133 ዶ	d
Gamel	134 ገ	135 ጉ	136 ጊ	137 ጋ	138 ጌ	139 ግ	140 ጎ	g
Ṭait	141 ጠ	142 ጡ	143 ጢ	144 ጣ	145 ጤ	146 ጥ	147 ጦ	ṭ
Ṗaiṭ	148 ጰ	149 ጱ	150 ጲ	151 ጳ	152 ጴ	153 ጵ	154 ጶ	ṗ
Ṣadai	155 ጸ	156 ጹ	157 ጺ	158 ጻ	159 ጼ	160 ጽ	161 ጾ	ṣ
Ḍappa	162 ፀ	163 ፁ	164 ፂ	165 ፃ	166 ፄ	167 ፅ	168 ፆ	ḍ
Af	169 ፈ	170	171 ፉ	172 ፋ	173 ፌ	174 ፍ	175 ፎ	f
Pa	176 ፐ	177 ፑ	178 ፒ	179 ፓ	180 ፔ	181 ፕ	182 ፖ	p

FIGURES AND PUNCTUATION

.፩ 1 ፲ 2 ፳ 3 ፴ 4 ፵ 5 ፶ 6 ፷ 7 ፸ 8 ፹ 9 ፺ 10 ፻ 11
፳ 20 ፴ 30 ፵ 40 ፶ 50 ፷ 60 ፸ 70 ፹ 80 ፺ 90 ፻ 100
፪፻ 200 ፲፻ 1,000 ፼ 10,000 ፲፼ 100,000 ፳፼ 1,000,000

: word-divider ፣ comma ። full point

DIPHTHONGS

183 ኩ kuă	184 ኩ kui	185 ኳ kuā	186 ኳ kuē	187 ኵ kuĕ
188 ጉ guă	189 ጉ gui	190 ጓ guā	191 ጌ guē	192 ጕ guĕ
193 ቁ quă	194 ቍ qui	195 ቋ quā	196 ቌ quē	197 ቍ quĕ
198 ኍ ḫuă	199 ኍ ḫui	200 ኋ ḫuā	201 ኌ ḫuē	202 ኍ ḫuĕ

መጽሐፈ ፡ ጤቀላ ፡ አመ ፡ ይሰብክ ፡ ጳውሎስ ፡ ውስተ ፡ ዙሮ ፡ አህጉር ፡ መ
በጽሐ ፡ መቄዶንያ ፡ ወጎደረ ፡ ማኅደሮ ፡ ለታምሪኖስ ፡ ወይቤ ፡ እንዘ ፡ ደሜ

9 POINT

FOUNDRY

Hand-set

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Ch

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z
fl fi ff ſſ ſi ſt ll ß ʒ ck ch

1 2 3 4 5 6 7 8 9 0

Ä Ö Ü ä ö ü ℳ

. , : ; = ' „ " ? !

11 POINT NO. 86

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z
fl fi ff ſſ ſi ſt ll ß ʒ ck ch

1 2 3 4 5 6 7 8 9 0

Ä Ö Ü ä ö ü

. , : ; = ' ?

11 POINT NO. 93

MONOTYPE
Machine-set

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr und mehr wird dieſem Übel abgeholfen. Es werden überall Schulen eingerichtet, die Lehrlinge

8 POINT NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr

9 POINT NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch

10 POINT NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen

11 POINT NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr und mehr wird dieſem Übel abgeholfen. Es werden überall Schulen eingerichtet

8 POINT NO. 93

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr

9 POINT NO. 93

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in

11 POINT NO. 93

CHARACTERS IN THE FONT

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z
fl fi ff ffi ffl ſi ſt ll ß ꝛc. ch ꝛc.

$ 1 2 3 4 5 6 7 8 9 0

Ä Ö Ü ä ö ü á é í ó ú ā ē ī ō ū ă ĕ ŭ ç

. , : ; = ' „ " ‟ ? !

10 POINT NO. 99

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z
fl fi ff ffi ffl ſi ſt ll ß ꝛc. ch ꝛc.

$ 1 2 3 4 5 6 7 8 9 0

Ä Ö Ü ä ö ü á é í ó ú ā ē ī ō ū

. , : ; = ' „ " ? !

10 POINT NO. 100

MONOTYPE
Machine-set

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr und mehr wird dieſem Übel abgeholfen. Es werden überall Schulen eingerichtet, die Lehrlinge aus

8 POINT NO. 99

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr

10 POINT NO. 99

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in man=

12 POINT NO. 99

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr und mehr wird dieſem Übel abgeholfen. Es werden überall Schulen eingerichtet, die

8 POINT NO. 100

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch

10 POINT NO. 100

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt

12 POINT NO. 100

ALPHABET

	PORSON GREEK NO. 155	ANTIQUE GREEK	INSCRIPTION GREEK	TITLE GREEK NO. 160
Alpha	Α α α^1	Α α	Α Α Α Α	Α α
Beta	Β β	Β β	Β Β	Β β
Gamma	Γ γ [$\digamma$][2]	Γ γ	Γ ᖴ	Γ γ
Delta	Δ δ ∂^1	Δ δ	Δ ◇	Δ δ
Epsilon	Ε ϵ	Ε ε	Ε Є	Ε ε
Zeta	Ζ ζ	Ζ ζ	Ζ ≤	Ζ ζ
Eta	Η η	Η η	Η	Η η
Theta	Θ θ ϑ^1	Θ θ	Θ ⊟	Θ θ
Iota	Ι ι	Ι ι	Ι ∓	Ι ι
Kappa	Κ κ [ϱ][3]	Κ κ	Κ Ϗ	Κ κ
Lambda	Λ λ	Λ λ	Λ Λ	Λ λ
Mu	Μ μ	Μ μ	Μ ᗰ	Μ μ
Nu	Ν ν	Ν ν	Ν	Ν ν
Xi	Ξ ξ	Ξ ξ	Ξ ⋡	Ξ ξ
Omicron	Ο o	Ο ο	Ο	Ο ο
Pi	Π π	Π π	Π	Π π
Rho	Ρ ρ	Ρ ρ	Ρ	Ρ ρ
Sigma	Σ σ s^* [ς][4]	Σ σ s^*	C ⊏ ≼	Σ σ
Tau	Τ τ	Τ τ	Τ	Τ τ
Upsilon	Υ υ	Υ υ	Υ	Υ υ
Phi	Φ ϕ φ^1	Φ ϕ	Φ	Φ ϕ ϕ̈
Chi	Χ χ	Χ χ	Χ	Χ χ
Psi	Ψ ψ	Ψ ψ	Ψ	Ψ ψ
Omega	Ω ω	Ω ω	Ω ω	Ω ω

* *Final letters* [1] *Old-style characters* [2] *Digamma* [3] *Koppa* [4] *Stigma*

10 POINT

FOUNDRY AND MONOTYPE
Machine- or Hand-set as marked

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλλων καί σε πάντα ἐκείνῳ πειθόμενον πράττειν. Ἐβουλόμην

6 POINT MONOTYPE NO. 155 (Machine-set)

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλλων καί σε πάντα ἐκείνῳ πει-

8 POINT MONOTYPE NO. 155 (Machine-set)

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλ-

10 POINT MONOTYPE NO. 155 (Machine-set)

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι

11 POINT MONOTYPE NO. 155 (Machine-set)

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ

12 POINT FOUNDRY (Hand-set)

περι του δουναι τα εαυτου ω αν εθελη κυριον ποιη δαντεδ καθαπαδ ταδ δε προδουδαδ δυδπολιαδ εαν μη μανιων η γηρων η γυναικι πιθομενοδ

10 POINT MONOTYPE TITLE (Hand-set)

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλλων καί σε πάντα

8 POINT FOUNDRY ANTIQUE (Hand-set)

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθερα-

11 POINT FOUNDRY ANTIQUE (Hand-set)

ΡΗΞΑΝΤΑ ΥΙ ΡΑΦΥΛΑΞΑΟΤΑ ΠΑΝ ΑΡ ΥΡΑ
ΦΥΔΑΞΝΤΑ ΤΑΜΙΕΥΞΑΝΤΑΔΕΚΑΠ ΤΕΥΞΑΝΤΑ

10 POINT FOUNDRY INSCRIPTION (Hand-set)

ALPHABET

Älef	א	Lämedh	ל
Beth	ב בּ	Mem	*ם מ
Gimel	נ גּ	Nun	*ן נ
Däleth	ד דּ	Sammeḥ	ס
He	ה	Ăyin	ע
Waw	ו	Pe	*ף פ ﬡ
Zăyin	ז	Sädhe	*ץ צ
Ḥeth	ח	Kōf	ק
Teth	ט	Resh	ר
Yōdh	י	Sin	שׂ
Kăf	*ך כ כּ	Shin	שׁ
		Taw	ת תּ

Points

** Final letters*

8 POINT

מַשְׁלֵי שְׁלֹמֹה בֶּן־דָּוִד מֶלֶךְ יִשְׂרָאֵל: לָדַעַת חָכְמָה וּמוּסָר לְהָבִין אִמְרֵי בִינָה: לָקַחַת מוּסַר הַשְׂכֶּל

צֶדֶק וּמִשְׁפָּט וּמֵישָׁרִים: לָתֵת לפתאים עָרְמָה לְנַעַר דַּעַת וּמְזִמָּה: יִשְׁמַע חָכָם וְיוֹסֶף לֶקַח וְנָבוֹן

6 POINT POINTED (Hand-set)

מַשְׁלֵי שְׁלֹמֹה בֶּן־דָּוִד מֶלֶךְ יִשְׂרָאֵל: לָדַעַת חָכְמָה וּמוּסָר לְהָבִין אִמְרֵי

בִינָה: לָקַחַת מוּסַר הַשְׂכֶּל צֶדֶק וּמִשְׁפָּט וּמֵישָׁרִים: לָתֵת לפתאים עָרְמָה

8 POINT POINTED (Hand-set)

Available for hand composition only in 6 and 8 point Monotype No. 280

Names of the Letters	Standing Alone	Joined to		
		Preceding	Preceding and Following	Following Letter Only
Âlaf	ܐ	ܐ		
Bêth	ܒ	ܒ	ܒ	ܒ
Gâmal	ܓ	ܓ	ܓ	ܓ
Dâlath	ܕ	ܕ		
Hê	ܗ	ܗ		
Wau	ܘ	ܘ		
Zain	ܙ	ܙ		
Ḥêth	ܚ	ܚ	ܚ	ܚ
Ṭêth	ܛ	ܛ	ܛ	ܛ
Jôdh	ܝ	ܝ	ܝ	ܝ
Kâf	ܟ	ܟ	ܟ	ܟ
Lâmadh	ܠ	ܠ	ܠ	ܠ
Mîm	ܡ	ܡ	ܡ	ܡ
Nûn	ܢ	ܢ	ܢ	ܢ
Semkath	ܣ	ܣ	ܣ	ܣ
ʿÊ	ܥ	ܥ	ܥ	ܥ
Pê	ܦ	ܦ	ܦ	ܦ
Ṣâdhê	ܨ	ܨ		
Qôf	ܩ	ܩ	ܩ	ܩ
Rêsch	ܪ	ܪ		
Schîn	ܫ	ܫ	ܫ	ܫ
Tau	ܬ	ܬ		

ܐܲܒܓܲܕܗܘܙ ܚܛܝܟܠ ܡܢܣܥ ܦܨܩ ܪܫܬ. ܐܲܒܓܲܕ ܗܘܙܚ ܛܝܟܠ ܡܢܣ ܥܦܨ ܩܪܫ ܬ.

9 POINT POINTED

FOUNDRY
Hand-set

ALPHABET

А	а	[a]	Р	р	[ɛr]
Б	б	[*b*ɛ]	С	с	[ɛs]
В	в	[*v*ɛ]	Т	т	[*t*ɛ]
Г	г	[*g*ɛ]	У	у	[u]
Д	д	[*d*ɛ]	Ф	ф	[ɛf]
Е	е	[jɛ]	Х	х	[xa]
Ж	ж	[žɛ]	Ц	ц	[tsɛ]
З	з	[*z*ɛ]	Ч	ч	[ča]
И	и	[i dvajn**o**j ɛ]	Ш	ш	[ša]
Й	й	[i s kr**a**tkoj]	Щ	щ	[šča]
К	к	[ka]	Ъ	ъ	[jɛr]
Л	л	[ɛl]	Ы	ы	[jir**ы**]
М	м	[ɛm]	Ь	ь	[je*r*]
Н	н	[ɛn]	Э	э	[ɛ abar**o**tnaj ɛ]
О	о	[o]	Ю	ю	[ju]
П	п	[*p*ɛ]	Я	я	[ja]

10 POINT

MONOTYPE
Machine-set

В гостинной принимают гостей. Пол устлан коврами, и на стенах висят прекрасные картины. Спальни—комнаты, в которых спят люди; в спальнях стоят кровати, комоды и высокие шкапы. В кухне приготовляют кушанье; съестные припасы хранятся в кладовых или в погребах. Столовая—комната, в которой кушают: завтракают, обедают и ужинают. В столовой стоят большой, круглый стол и высокий буфет. Около стола стоят несколько стульев. Один—красный, один— синий, и на сином спит

8 POINT NO. 308

В гостинной принимают гостей. Пол устлан коврами, и на стенах висят прекрасные картины. Спальни—комнаты, в которых спят люди; в спальнях стоят кровати, комоды и высокие шкапы. В кухне приготовляют кушанье; съестные припасы хранятся в кладовых или в погребах. Столовая—комната, в которой кушают: завтракают, обедают и ужинают. В столовой стоят большой, круглый стол и высокий буфет. Около стола

10 POINT NO. 308

В гостинной принимают гостей. Пол устлан коврами, и на стенах висят прекрасные картины. Спальни—комнаты, в которых спят люди; в спальнях стоят кровати, комоды и высокие шкапы. В кухне приготовляют кушанье; съестные припасы хранятся в кладовых или в погребах. Столовая—комната, в которой кушают: завтракают, обедают и ужинают. В столовой стоят большой, круглый стол и высокий буфет. Около стола стоят несколько стульев. Один—красный, один—

8 POINT NO. 318

В гостинной принимают гостей. Пол устлан коврами, и на стенах висят прекрасные картины. Спальни—комнаты, в которых спят люди; в спальнях стоят кровати, комоды и высокие шкапы. В кухне приготовляют кушанье; съестные припасы хранятся в кладовых или в погребах. Столовая—комната, в которой кушают: завтракают, обедают и ужинают. В столовой стоят большой, круглый стол и высокий буфет. Около стола

10 POINT NO. 318

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No. 4

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No. 6

No. 7

No. 8

No. 9

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No. 11

No. 12

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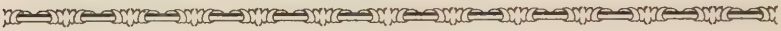

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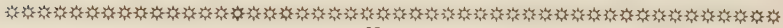

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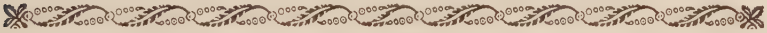

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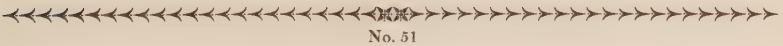

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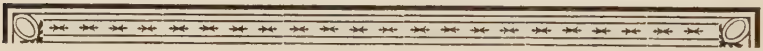

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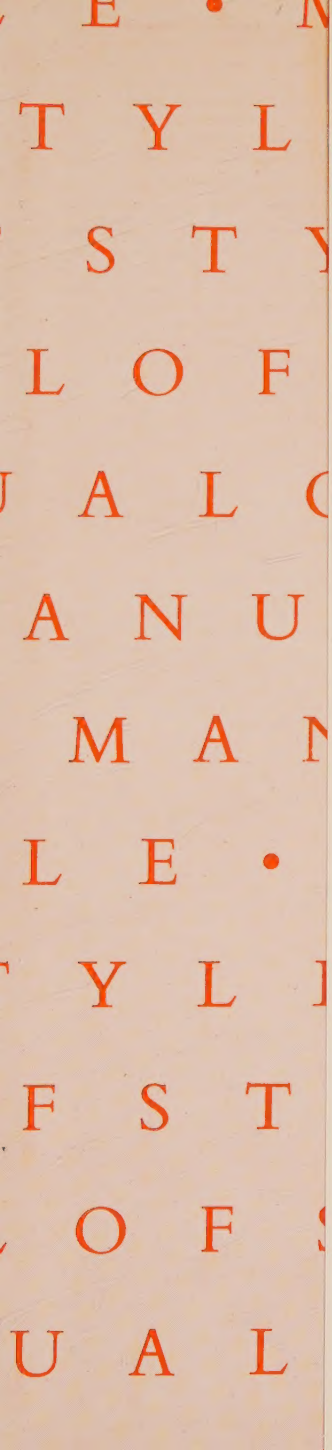

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